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CATALOGUE OF PASTORAL STAVES

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FRONTISPIECE

1. THE HYDE ABBEY CROSIER.

THE CLEVELAND MUSEUM OF ART

VICTORIA AND ALBERT MUSEUM

DEPARTMENT OF METALWORK

CATALOGUE OF PASTORAL STAVES

BY W. W. WATTS, F.S.A.

LONDON: PUBLISHED UNDER THE AUTHORITY
OF THE BOARD OF EDUCATION 1924

Publication No. 162 *M.*

First printed, June, 1924.

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PREFATORY NOTE

THIS catalogue of Pastoral Staves forms the second volume dealing with the ecclesiastical metalwork in the Museum.

It has been considered advisable to include all the staves in the collections ; but their location being according to material, some will be found among the carvings in ivory, others with the main group of ecclesiastical goldsmiths' work.

The introduction gives an outline of the whole history of the pastoral staff.

CECIL H. SMITH.

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THE CROSIER
OR PASTORAL STAFF

INTRODUCTION.

THE term " crosier " is applied, correctly speaking, to the staff carried by bishops, patriarchs, abbots and abbesses, and occasionally priors and prioresses ; but not to the cross carried before an archbishop. The word " crozier " or " crosier " represents the O. Fr. *crocier*, Med. Lat. *crociarius*, the bearer of the episcopal crook (Med. Lat. *crocea*, *croccia*, etc., Fr. *croc*).[1]

The Rev. J. T. Fowler makes the following statement on the subject [2] :—" The usual old English word for a bishop's crook was croce, croche, or crosse, in a number of similar monosyllabic forms (1330–1672). Any one appointed to carry it for the bishop was called his crocer, croyser, or crossier (1290–1585). A bishop's staff was called a crosier's staff or crosier staff. And then, simply a crosier." [3] An archbishop's cross has during the last hundred years been called by some a crosier, but there would seem to be no ancient authority for this use of the term. The earliest instance in English of the term " pastoral staff " occurs in the Prayer-book of 1549.

Father Braun, S.J., says [4] :—" It is uncertain at what period the use of the pastoral staff was introduced ; but the evidence tends to show that it was about the fifth century, in Gaul or Spain. The pastoral staff was certainly in use in Gaul in the sixth century, in Spain at least as early as the seventh, and in Ireland also in the seventh. In Italy, so far as the available evidence shows, its intro-

[1] *Encyclopædia Britannica*, under *Crozier*.
[2] The Rev. J. T. Fowler—*On the use of the terms Crosier, Pastoral Staff, and Cross*—in *Archæologia*, Vol. 52, Pt. 2, p. 709.
[3] In Sir John Williams—*Account of the Monastic Treasures confiscated at the Dissolution of the various houses in England* (Edinburgh, printed for the Abbotsford Club, 1836)—it is called a crosier staffe or croyser staff.
[4] *Encyclopædia Britannica*, under *Pastoral Staff*.

duction was comparatively late. It had originally nothing of its present liturgical character ; this was given to it in the post-Carolingian period." Dom Cabrol [1] agrees that it has been in use since the fifth century. The *Dictionary of Christian Antiquities*,[2] however, gives references to its use as early as the fourth century.

It was in all probability in the first instance an ensign of office or dignity, and an emblem of authority ; not until a later period was it considered symbolic of the pastoral office. The two ideas are first combined in the words of St. Isidore of Seville in the seventh century, in which he says that the staff was given to the bishop in order that he " vel regat, vel corrigat, vel infirmitates infirmorum sustineat." There is also evidence that as early as this the crosier was termed the " baculus pastoralis." The pastoral idea is recognised in the words used at least from the tenth century, though apparently not earlier, in delivering the pastoral staff at the consecration of a bishop, such as " Accipe baculum pastoralis officii " or " Accipe baculum pastoralem ad custodiendos greges et reddendos pastori pastorum." A wider significance is suggested by the words of Hugh of St. Victor in the early part of the twelfth century. " Baculus Pastoralis rectitudine sui rectum regimen significat ; quod autem una pars curva est, et altera acuta, monstrat præesse subjectis, et debellare superbos. Unde dictum est :

Curva trahit mites, pars pungit acuta rebelles."

By degrees the predominant and indeed the only idea symbolised by the form of the crosier came to be that of pastoral care. " Per baculi formam prelati discite normam " are the words inscribed on a silver band found with the remains of the crosier of Robert Grostete, Bishop of Lincoln, who died in 1253.

There appear to have been four different models of staves. The first and earliest seems to have been a short staff with a ball or knob at the top. Dr. Rock in *The Church of Our Fathers* gives an illustration from an Anglo-Saxon Pontifical of the early ninth century in the public library of Rouen showing an ecclesiastic with a staff of

[1] Dom F. Cabrol—*Dictionnaire d'archéologie chrétienne et de liturgie*—under *Crosse*.
[2] W. Smith and S. Cheetham—*A Dictionary of Christian antiquities*—under *Pastoral Staff*.

this form. Dr. Wickham Legg [1] argues, with much reason, that this form is derived from the *scipio eburneus*, the ivory staff of office carried in the left hand by Roman consuls and other high officials, later adopted by bishops as an ensign of office. The difficulty of arriving at a definite conclusion is increased by the lack of early examples or illustrations.

The second variety of staff was the Tau-cross, so called from the resemblance of the head to the Greek letter of that name. From its crutch form it has been suggested, and perhaps with some truth, that this staff was originally a support used when standing in prayer, and afterwards became a sign of office and authority. It was in use up till the twelfth century by bishops and abbots alike ; the bishops of the Western Church then abandoned it, but abbots appear to have retained this form for a further period, and it is still in use in some of the Eastern Churches. Tau-staves varied considerably in length. The head was usually of ivory ; the collection of ivories in the Museum includes types of the best known tau-staves of Western Europe (Nos. 17 to 20, *Plates* 6, 7). A beautiful English example of the eleventh century, found at Alcester, is in the British Museum.[2] Attention may be called to a remarkable example at Deutz, near Cologne, the reputed staff of St. Heribert, a work of the early eleventh century : the terminations of the cross-piece are heads of monsters ; one side is carved with the Crucifixion and the other with Christ in Majesty. Another tau-staff with monsters' heads, but of simpler form, was that of Gerard, bishop of Limoges, who died in 1022.[3] Other materials than ivory were also used. The staff, said to be that of St. Loup (bishop 427–479), preserved at Brienon-l'Archevêque (Aube), has the short cross-piece at the top of rock crystal. The cathedral of Coimbra, Portugal, possesses the head of an abbot's tau-staff of the twelfth century of gilt bronze set with stones.[4] A remarkable example in the Treasury of Bamberg

[1] J. Wickham Legg—*Church ornaments and their civil antecedents*, pp. 66–71.
[2] Illustrated and described in *Archæologia*, Vol. 58, Pl. xxvii, pp. 407–412.
[3] Both illustrated in Barrault et Martin—*Le bâton pastoral*, Figs. 35–38.
[4] Illustrated in A. A. Gonçalves and E. de Castro—*Noticia Historica . . . Thesoiro da Sé de Coimbra.*

Cathedral has a tau head formed of two chamois horns. It is said to have belonged to Otto, bishop of Bamberg, who died in 1139 ; the mounting, however, is of the thirteenth century, though the staff itself may date from the time of Otto.[1] The National Museum of Ireland contains only one Celtic tau-shaped crosier, of bronze inlaid with silver ; the cross-piece terminates in grotesque heads slightly resembling those of the Near Eastern crosier ; it is ascribed to the end of the eleventh century.[2]

In the Eastern Churches the crosier generally takes the form of a tau-headed staff or some modification of it. Russian staves are sometimes four to four-and-a-half feet in height, others are nearly six feet ; the shaft is elaborately decorated, broken at intervals by mouldings or knops, and surmounted by a tau-head, the cross-piece of which is straight or slightly curved. Stroganov,[3] in his *Antiquities of the Russian Empire*, illustrates several rich examples, among others a staff of amber with a polygonal shaft interrupted by lobed bosses, and a tau-shaped head, formerly belonging to Philaret Nikivitch, who became patriarch in 1619 ; he also gives an illustration of Nikon, patriarch from 1652 to 1666, carrying a tau-staff about four-and-a-half feet in length. The Sacristy of the Patriarch, Moscow, included among its treasures three crosiers of the patriarch Philaret Nikivitch and two of the patriarch Nikon [4] ; one of the former (No. 34, *Plate* 18) has a polygonal shaft covered with gilt metal embossed with foliated scrollwork, and broken by spherical knops each set with a band of precious stones ; similar work decorates the tau-head.[5] One of the staves formerly belonging to the patriarch Nikon[6] is of great beauty ; the polygonal shaft, with mouldings at intervals, is completely covered with a diaper of blue

[1] Illustrated in E. Bassermann-Jordan und Wolfgang M. Schmid—*Der Bamberger Domschatz*, p. 47.

[2] Illustrated in G. Coffey—*Guide to the Celtic antiquities of the Christian period preserved in the National Museum, Dublin*, p. 63.

[3] S. Stroganov and others—*Antiquities of the Russian Empire*, Vol. i, Pl. 104–6.

[4] Sabas, évêque de Mojaisk—*Sacristie patriarcale dite synodale de Moscou*, 1865.

[5] An electrotype reproduction is in the Museum collection, No. 1884–211 ; and an illustration in the Department of Engraving, Illustration and Design, under Martinoff—*Russian Ecclesiastical Art.*

[6] Illustration, Martinoff, as above.

and green enamel, in each panel of which is a gilt scroll. The head, which is similarly decorated, is formed by two dragon-like creatures with necks retorted towards the centre—a form referred to later. The Museum collection includes reproductions of three Russian staves, from which the form, size and decoration may be clearly understood ; the originals of two were in the Sacristy of the Patriarch, Moscow, and that of the third in the Kremlin ; all three have tau-shaped heads ; two are about four feet in height, the third nearly six feet (Nos. 34 to 36, *Plate* 18).

The Coptic patriarch and all his bishops carry the pastoral staff as an emblem of jurisdiction, not of pastoral care ; the head is never of the crook shape, but in the tau form with the dragon creatures with retorted necks referred to above ; between them is a small boss surmounted by a cross. The staff is usually about five feet six inches in height.

Among the Armenians a staff of similar form is used by the order of vartapeds,[1] but the crook staff is carried by patriarchs and bishops.

The Syrian Jacobite Church seems to employ both the crook and the tau-cross staff[2] ; the Abyssinian Church the latter only.

The Museum, happily, contains a good example of an Armenian crosier complete with its dragon tau-head (No. 14, *Plate* 20) ; a second staff (No. 13) is unfortunately without its head. In the collection of carved ivories is a beautiful staff with head of this form (No. 31, *Plate* 19), the shaft of tortoiseshell and mother-o'-pearl ; it was acquired at Corfu. A richly decorated head of the same form (No. 30, *Plate* 19) is also included in this part of the Museum collection.[3]

[1] " The priests are divided into two classes, that of the vartabeds or doctors, who are again subdivided into many grades, and who remain unmarried, and the parish priests. . . . A staff is the mark of their (vartabed) office, and their chief duty consists in preaching "—W. G. Addis and Thomas Arnold—*A Catholic Dictionary*. " Besides these (deacons, etc.) there was a class of wardapets or teachers, answering to the *didascalos* of the earliest church, whose province it was to guard the doctrine."—*Encyclopædia Britannica*, under *Armenian Church*. The Bishops were chosen from the vartapeds.

[2] For this information as to the Coptic, Armenian and Jacobite Syrian Churches, see A. J. Butler—*The ancient Coptic Churches of Egypt*, Vol. ii, pp. 227–8.

[3] For illustration of Armenian staves, see H. F. B. Lynch—*Armenia*, Vol. i, p. 268.

The third form was a short staff terminating in a simple curve. In size not much longer than a walking-stick, it was evidently held in a similar manner. This form is represented by the Irish staff, of which a considerable number have survived to the present day.

The Irish crosier (*Plate* 1) " was not designed to represent the shepherd's crook, only to be carried as an emblem of episcopal functions, but it was the covering made to protect the old oak staff or walking-stick of the founder of the church in which it had been preserved."[1] The head has a slight crook which terminates in a form roughly approximating to that of a horse's head ; in length the crosiers vary from about two feet four inches to four feet two inches. The metal casing is frequently of bronze decorated freely with interlacing scrolls enriched with silver inlay, niello work, and glass ; these casings " are, as a rule, the work of the eleventh century, and therefore much later than the enclosed staff by whose name the crosier was traditionally known ; but some fragments and plain crosiers, which have lost their ornaments, may date from preceding times, and there is literary evidence that the metal crosier was known in Ireland in the ninth century, if not earlier. . . . The Keepership of the crosier was hereditary in a particular family. Certain privileges, grants of land and others, pertained to the custodianship of the relic, originally committed to some person associated with the church or monastery, in whose family the office and its privileges descended from generation to generation."[2] " In Ireland, as well as in Scotland, these objects were regarded as sacred *vexilla* or battle-ensigns. . . . The crosier of St. Fillan is said to have been borne before the Scots on the field of Bannockburn."[3] The crosier of St. Columba was borne in battle by the men of Scotland in the tenth century.[4] Giraldus Cambrensis, the British historian (d. about 1220) writes : " Baculos Sanctorum in

[1] Margaret Stokes—*Early Christian Art in Ireland*, p. 101.
[2] Coffey—*Guide to the Celtic antiquities of the Christian period preserved in the National Museum, Dublin*, p. 59.
[3] Margaret Stokes—*Early Christian Art in Ireland*, p. 100. John Stuart—*St. Fillan's Crozier*, in *Proceedings of Society of Antiquaries of Scotland*, Vol. xii.
[4] J. Anderson—*Scotland in early Christian times*, p. 240. This work contains also a description of the crosier of St. Fillan.

superiore parte recurvos, auro, argento vel ære contectos . . . in magna reverentia habere . . . solent Hiberni." A group of these interesting staves is to be seen at the National Museum, Dublin. The collection at the Victoria and Albert Museum, unfortunately, does not include an example.

Interesting references are found to Continental versions of this type. An illustration appears in the Sacramentary of Autun[1] which dates from about the middle of the ninth century; it represents the abbot Raganaldus blessing some monks; he holds in his left hand a short staff, grasping it by the lower part of the curled crook; the staff does not appear to be much larger than an ordinary walking-stick. In his *Manuel d'archéologie française* (Vol. III, p. 353), Enlart refers to three early staves with slightly curved crooks; the first, of wood covered with silver plaques decorated with enamel, is at Délémont and is said to have belonged to St. Germain, who died in 677; the second, of wood decorated with gold filigree work, at Quedlinburg (*Plate* 1),[2] the reputed gift of the Emperor Otho III to his sister, the abbess Adelaide, in 999; and the third, of wood covered with filigree work (added in the thirteenth century), at Montreuil-sur-Mer, attributed to St. Austreberthe, who died in 703; in each case the crook is a simple walking-stick curve. A similar short staff appears in the hand of St. Gall on an ivory carving of the ninth century in the Monastery of St. Gall, Switzerland. These have much in common with the Irish crosiers. Another early staff with a slightly more accentuated crook is at the cathedral of Aquileia, some twenty-two miles north-west of Trieste.[3]

These references are made solely in consideration of the form and size of the crosiers; they do not necessarily imply agreement with the dates assigned to them.

The fourth variety of staff is that most commonly known, with the crook turned inwards. It was in contemporary use with the

[1] L. Delisle—*Le Sacramentaire d'Autun*—in *Gazette Archéologique*, Vol. ix, Pl. 22.

[2] Illustrated in H. Lüer and M. Creutz—*Geschichte der Metallkunst*, Vol. ii, Fig. 91; also in J. J. Marquet de Vasselot—*Le trésor de l'abbaye de Quedlinburg*—in *Gazette des Beaux-Arts*, Vol. xx, 1898, p. 305.

[3] Illustrated by K. Lanckoroński—*Der Dom von Aquileia*, p. 128.

tau-staff ; by the eleventh century it was predominating, and from the thirteenth century it superseded every other form in Western Europe. The spiral of the crook was virtually an extension of the slight curve on the third variety already referred to ; it seems to have developed in the tenth century. A well-defined knop appeared at the beginning of the twelfth century. Conventional representations of this kind of crosier in illuminated manuscripts, stained glass windows, seals, and the like, show a plain staff with knop and a simple undecorated curl ; few actual examples have survived. There are, however, a considerable number of more or less decorative crosiers of this type.

A variety of materials appears to have been used ; at first, with primitive simplicity, the heads of crosiers were of wood[1] ; later came horn[2], ivory, crystal, silver, and gold ; in the case of the precious metals the foundation was naturally of wood. With the later development of this staff richness was obtained by the addition of precious stones, enamel, and filigree work ; the staff tended to become a more elaborate work of art and was of greater length than its predecessor of a century or two earlier. The termination of the curl in a monster's head seems to have been a very favourite device ; sometimes the monster merely opens his mouth, at other times a cross or foliage issues from it, occasionally he holds a fruit in it (*Plate* 2). One of the commonest forms of this type represents him with wide-open jaws gaping savagely at the Agnus Dei which fills the volute (No. 26, *Plate* 16) ; others show him biting fiercely. This latter device was continued in the enamelled examples to which we shall refer later. Some of these designs seem to suggest intentional symbolism on the part of the craftsman.

Staves of early date are said to be preserved at Maestricht, Tongres, Bruges, Metz, and elsewhere.[3] A wooden example in the monastery of Kremsmünster is said to have belonged to St. Erhard,

[1] Abbé Texier—*Dictionnaire d'orfévrerie*, under *Crosses pastorales*.

[2] An inventory of St. Paul's Cathedral, London, made in 1245, mentions a staff " cujus cambuca est de cornu." See W. Sparrow Simpson—*Two Inventories of the cathedral church of St. Paul, London*—in *Archæologia*, Vol. 50, Pt. 2, p. 472.

[3] Rohault de Fleury—*La Messe*, Vol. viii, under *Crosses*.

bishop of Ratisbon in the eleventh century ; the volute terminates in a serpent's head.[1]

The Historical Museum at Basle possesses a staff-head of bronze found in a bishop's tomb of the eleventh century in the cathedral of that city ; the volute has a double curl terminating in an animal's head (*Plate* 3). Excavations made in 1874 on the site of the Chapter-house of Durham Cathedral brought to light the remains of a pastoral staff in the grave of Bishop Flambard (1099–1128). The head is of iron plated with silver ; the shaft narrows towards the knop, from which springs a volute of a single curl terminating in a ball (*Plate* 2).[2] Two interesting examples of staff-heads in pewter were found at Mont St. Michel, Normandy[3] ; one was in the grave of Abbot Robert de Thorigné, who died in 1186, and the other in that of Abbot Martin, who died in 1190–91. Each shows a slightly emphasised knop and a simple curled volute. The gilt copper staff said to have been used by St. Bernard at the abbey of Afflighem in 1146 is of the very primitive form.[4] Two gilt bronze crosier-heads, the curl terminating in an animal's head, are in the Musée d'Antiquités, Rouen ; they date from about the year 1200. The tomb of Archbishop Hubert Walter (d. 1205) in Canterbury Cathedral, when opened in 1890, yielded among other things the remains of a pastoral staff, the crook of which terminated in a silver-gilt coil with small knobs.[5] A finely enamelled staff-head with a single coil terminating in a bird's head was found in the tomb of Bishop Regnault de Mouçon (d. 1217) in the abbey church of Josaphat, near Chartres.[6] Undoubtedly the finest existing example of this early form of staff-head is that in the National Museum, Florence, found in 1793 in an unknown grave in the abbey-church of St.-Père-en-Valleê at Chartres.[7] The knop is a flattened sphere ; the crook diminishes in thickness from the

[1] Illustrated in Barrault et Martin—*Le bâton pastoral*, fig. 47.
[2] Illustrated in J. T. Fowler—*An account of excavations*, etc., in *Archæologia*, Vol. 45, p. 385.
[3] Illustrated in G. Bapst—*Etudes sur l'Etain*, pp. 102–3, pl. iv.
[4] Illustrated in W. H. J. Weale—*Objets d'art religieux exposés à Malines*, 1864, Pl. 42.
[5] Illustrated in W. H. St. John Hope—*Vetusta Monumenta*, Vol. vii, Pt. 1.
[6] Illustrated in *Revue de l'Art chrétien*, Vol. lxi, p. 213.
[7] F. De Mély—*La Crosse dite de Ragenfroid*, in *Gazette Archéologique*, 1888, pp. 109–123, Pl. 18.

knop and is continued in a simple spiral curl to fill the volute ; it terminates in a monster's head. The whole is richly enamelled—the knop with scenes from the early life of David, the crook with a diaper the lower part of which depicts the Virtues overcoming the Vices, and the upper part monsters or foliage. It bears the inscription + FRATER · WILLELMVS · ME FECIT ; the enamelled decoration proclaims the twelfth century as the date of its origin (*Plate* 3). This treasure was at one time in England in the collection of Sir Samuel Meyrick. Other examples are to be found at Paris, Angers, Pruilly and elsewhere in France ; this form of enamelled crosier seems to have preceded the well-known Limoges varieties of the thirteenth century.

From the above descriptions it is not difficult to visualise this form of staff. Before passing on to the consideration of the orthodox thirteenth-century type of crosier, reference must here be made to two or three of English make which present characteristics of a different nature in the filling of the volute.

The remains of two very interesting crosier-heads of the latter part of the twelfth century were found in 1844 and 1865 in the graves of bishops of St. Davids.[1] In each the volute diminishes in thickness the further it recedes from the knop, and finally terminates, in the one in a widely expanding flower of conventional form, and in the other in a spreading mass of branches with leaves and flowers ; the metal is gilt latten. It would be difficult to imagine greater richness of decorative effect (*Plate* 4). A development of form and style of decoration is seen in an example in the Museum dating from the early part of the thirteenth century (No. 1, *Frontispiece*). Here the volute is enriched with applied vine leaves and bunches of grapes of a conventional type, and a stem connects the lower part of the curl with the staff ; the termination of the volute is no longer an animal's head, but a bunch of grapes. This important and very beautiful staff head was found in 1788 during excavations at Hyde Abbey, Winchester, and was no doubt the crosier of one of the abbots of Hyde.

[1] W. H. St. John Hope—*The episcopal ornaments of . . . certain Bishops of St. Davids*, in *Archæologia*, Vol. 60, Pt. 2, p. 465.

Among the productions of the early thirteenth century we must not overlook the work of individual goldsmiths and their schools, some of whose names have come down to our day. There is, for example, the celebrated Frère Hugo of Oignies, who with his pupils was responsible for some of the most magnificent work of the early part of the thirteenth century—work which bears the clear stamp of individual genius and marks a departure from conventional work of the time. To this school in the neighbourhood of Namur is attributed the head of a pastoral staff in the Archiepiscopal Museum at Lyons, the socket and the cresting of which are enriched with the foliage and flowers characteristic of Hugo's style ; and a beautiful crosier-head in the British Museum, the whole surface of which is overlaid with delicate foliage, the volute filled with a splendid flower ; the knop is of crystal. The Library at Versailles possesses a thirteenth-century crosier of rock crystal mounted in silver-gilt, the volute enclosing an Agnus Dei ; it formerly belonged to the Abbey of Lys, near Mélun, founded by St. Louis in 1230.

The thirteenth century, so prolific in fine artistic imagination and conception, produced a large number of staves with a great variety of subjects in the volutes. Limoges seems to have been the chief centre for their production ; the work of its enamellers was known throughout Europe, and, judging by the considerable number of staves still existing not only in France but in every other country of Europe, its ateliers must have enjoyed almost the monopoly of these and similar objects.

The favourite material was copper decorated with champlevé enamel and gilding, the use of ivory less than in the previous centuries. The shaft of the object was of wood fitting into a socket of varying length which formed the lower part of the head ; above this was a knop of flattened spherical form, from which sprang the volute. Various schemes of decoration are met with. Perhaps the commonest is that in which the staff-head is covered with a scale-work pattern in dark blue enamel, the outline of the scales being gilt ; another common decoration consists of foliated scrollwork, gilt on a similar ground. The socket is sometimes diapered and enriched with medallions of figure subjects, and frequently

strengthened by applied lizard-like figures with their heads downwards. An exceptional example in the Museum collection (No. 5, *Plate* 10) shows blank spaces on the socket, the outline of which suggests that they had at one time been filled by applied figures of the Archangel Gabriel and the Virgin Mary. The outer ridge of the volute was often serrated or adorned with gilt crocketing. The knop was sometimes enriched with figures of angels, men, or animals, also on a blue ground ; a later method of decoration consisted of applied figures of lizard-like and other animals or birds in two tiers, or of openwork flowers and foliage.

The fillings of the volute were many and varied ; one of the richest and most attractive was a three or five petalled flower springing from the end of the curl and spreading itself over the whole of the space, some of the petals reaching to the outer curl of the volute ; it was covered with champlevé enamel of brilliant colouring (*Plate* 5). A very beautiful example was in the Magniac collection, sold in 1892 ; it was found in the ancient abbey of Foigny, France, in a tomb supposed to be that of Barthelmy de Vir, Bishop of Laon, who is recorded to have died in 1181. The crosier, however, is unquestionably of a later date, probably towards the middle of the thirteenth century.[1] Other fine crosiers of this type exist at Sens,[2] St. Maurice d'Agaune,[3] Poitiers, Lyons, Angers and elsewhere. The Museum collection does not yet include a staff of this type.

Then follow a large number of figure subjects among which the more usual are St. Michael vanquishing the dragon, the Annunciation, the Coronation of the Virgin, the Virgin and Child, Christ in Majesty ; more rarely met with are the serpent biting a lion and the Agnus Dei (Nos. 3-7, *Plates* 8-12). An unusual subject, the Church and the Synagogue, is mentioned in an inventory of Westminster Abbey taken in 1388. These and a few others appear to have been the models

[1] Illustrated in H. Shaw—*Decorative arts of the Middle Ages*, Pl. 4.
[2] Illustrated in Viollet-le-Duc—*Dictionnaire raisonné du mobilier français*, Vol. ii, p. 228.
[3] Illustrated in E. Aubert—*Trésor de l'abbaye de Saint Maurice d'Agaune*, Pl. xxxix–xl.

produced at Limoges on which the craftsman rang his changes.[1] "The Limoges crosier heads," says Sir J. C. Robinson, "were, in fact, a current article of manufacture, and as such, beautiful as they are, are not to be ranked with the splendidly wrought crosiers in more precious materials, which were possessed by the highest members of the episcopal order. It is most likely, indeed, that they were more particularly destined as sepulchral crosiers. . . . Most of the Limoges crosiers now extant have indeed been removed from tombs. . . . The Limoges crosiers are of very uniform types, a few prescriptive models seeming to have been adhered to with great constancy."[2] While not subscribing to this statement in its entirety, one must to some extent feel in agreement with it; and where a crosier is found which has any individuality or shows a departure from a recognised type it may reasonably be assumed to have been made for a special person or place. The Inventory of the Vestry in Westminster Abbey, taken in 1388,[3] includes amongst a wealth of treasures a pastoral staff, "operis curiosi continens in curvitate deaurata assumpcionem beate virginis et ymagines Sanctorum Johannis evangeliste et beati regis Edwardi," etc., the gift of Nicholas Lytlington. A second is mentioned, "cum ymaginibus intronizatis Sanctorum Petri et Edwardi." Obviously these two staves were made specially for Westminster.[4]

By the end of the thirteenth century the popularity of the enamelled crosiers of Limoges appears to have waned, and the more or less stereotyped models which had poured from its workshops in such numbers made way for a staff of a richness and elaborate magnificence never before approached. The most sumptuous examples date from the fourteenth century, and mark the highest attainment of the goldsmith's art. The shaft was covered with gilt metal richly chased with a diaper of ornament or bands of

[1] See a collection of photographs, drawings, etc., in two albums entitled "Early enamelled crosiers," by Charles Seidler, in the Library of the Museum.

[2] J. C. Robinson—Notice of the principal works of art in the collection of Hollingworth Magniac, Esq., 1862.

[3] J. Wickham Legg—*On an Inventory of the Vestry in Westminster Abbey, taken in* 1388—in *Archæologia*, Vol. 52, Pt. 1, p. 195.

[4] See also later (p. 16), design of Israel van Mecken, and (p. 20) of Androuet du Cerceau.

scrollwork ; the head, springing from a slight knop, was now generally of hexagonal plan, with Gothic traceried and canopied arches, crocketings and finials ; beneath the arches were small statuettes of apostles, saints and martyrs, standing out in full relief against a background of translucent enamel on silver. From this architectural head sprang the crook of the staff, decorated on front and back with applied plates of silver richly diapered, or engraved and enriched with translucent enamel ; the ridge of the crook was decorated with crockets. The end of the volute frequently supported a platform on which was a group of figures. The method of enamelling in translucent colours on silver engraved in relief, known as " basse taille," was brought to perfection during the fourteenth century, and the brilliance of effect was fully appreciated after the comparatively dull appearance of the champlevé enamel of an earlier period. Elegance of proportion, delicacy of workmanship, and richness of general effect are the characteristics of the fourteenth-century crosier.

Ivory, which had to a large extent been superseded by enamel in the thirteenth century, was now again extensively used, and it is to this period that we owe the beautiful ivory staff-heads carved with different subjects on the two sides ; fine examples may be studied in the Museum collection of carvings in ivory (Nos. 21, 23, 24, 25, *Plates* 14, 15).

The type of crosier just described was common throughout Western Europe in varying degrees of richness and elaboration ; examples exist at Cologne,[1] Siena,[1] Citta di Castello,[2] Sulmona, as well as in most of the principal public collections. The Museum collection is fortunate in possessing three splendid crosiers of this period purchased from the Soltikoff Collection (Nos. 7, 8 and 9, *Plates* 12, 13), one with an ivory crook and volute carved on both sides with different subjects.

No more beautiful example can be cited than the crosier of William of Wykeham (died 1404), preserved at New College,

[1] Illustrated in *Petit Portefeuille de " L'Art pour tous,"* Vol. xliv (1905), Pl. vii.
[2] Illustrated in U. Gnoli—*L' arte Umbra alla Mostra di Perugia*, 1908, Fig. 142.

Oxford ;[1] it is a complete revelation of the rich perfection which the art of the English goldsmith had attained by this period. The shaft is stamped with small panels of lily-flowers in silver on an enamelled ground of blue or green ; this is surmounted by a capital, a tier of traceried compartments, a second of canopied niches with figures, and an upper capital with figures of angels, enriched with translucent enamels ; above is the head of octagonal plan and elaborate architectural form, the lower part consisting of richly canopied niches, beneath which are figures of our Lord, the Virgin Mary and Apostles. A tower of traceried windows and crocketed finials forms the next member, and from this springs the crook, its sides covered with plaques of silver engraved with angels playing instruments of music and covered with brilliant enamel. The outer edge has a roped ridge with crockets. The volute is supported from below by an angel with outspread wings ; the platform within has a kneeling figure of St. John the Baptist, and an Annunciation group on a bracket ; this last, however, is probably not in its original position. This crosier, of English work, may reasonably be considered as the most beautiful example of the period in existence.

The Limerick crosier, of silver-gilt enriched with enamelling, is worthy of comparison with that of William of Wykeham. The head is hexagonal in plan and consists of two tiers ; the lower has six modelled figures of the Trinity and saints within canopied niches separated by pinnacled buttresses ; the upper has six smaller and shallower niches of saints engraved and enriched with blue and green enamel. The crook has a rich crocketing of vine leaves, and the flat sides are enamelled with roses and leaves in blue and green, and set with pearls. Within the volute is a platform on which is a group of the Annunciation ; the volute is supported below by a pelican " in her piety." Beneath the head is a knop, each boss of which bears the sacred monogram on a dark blue translucent enamel ground. The shaft is covered with chased patterns of interlacing bands with vine leaves on a matted ground ; on a band

[1] W. H. St. John Hope—*The episcopal ornaments of William of Wykeham and William of Waynfleet, sometime Bishops of Winchester*—in *Archæologia*, Vol. 60, Pt. 2, p. 465.

beneath the knop is an inscription stating that it was made by order of Cornelius O'Deaigh, Bishop of Limerick, in the year 1418.[1]

During the whole of the fifteenth century the pastoral staff maintained this high standard of elaborate detail and magnificent general effect; the architectural character of the knop was preserved, and, if anything, tended to become richer and more intricate. The workmanship also remained at the same level of excellence, as may be seen in a staff belonging to the abbey of St. Maurice d'Agaune,[2] and another preserved at the cathedral of Lyons.[3] A further example is at Hildesheim ;[3] the knop is of the usual architectural form, the crook is enriched with precious stones, and the volute encloses a standing figure of St. Bernward. A staff at the cathedral of Agram[4] adheres more closely to the richer style, and compares most favourably with the productions of Western Europe. Towards the end of the century the use of enamel palpably declined, resulting in a loss of the richness of effect so noticeable in the Wykeham and Limerick crosiers.

Israel van Mecken, who died in 1503, published an unusually elaborate design for a crosier.[5] The head rests on a rich capital and supports a group of the Virgin and Child beneath an arched canopy of open tabernacle work with pinnacles rising tier above tier. The crook is crocketed, and the volute has a platform for a figure or group with an elegant canopy above; it would suggest that the designer left the subject for the filling of the volute to be determined by the dignitary for whom the staff was intended, the remainder of the design being for general use.

Judging by the crosier of Bishop Foxe preserved at Corpus Christi College, Oxford,[6] the work of the English goldsmith main-

[1] Rev. John Milner—*A description of the Limerick Mitre and Crosier*—in *Archæologia*, Vol. xvii, p. 30.
South Kensington Museum—*Catalogue of Special Loan Exhibition*, 1862, p. 684.
C. J. Jackson—*History of English Plate*, Vol. i, pp. 375–7.
[2] Illustrated in E. Aubert—*Trésor de l'abbaye de Saint Maurice d'Agaune*, Pl. xli.
[3] Illustrated in Barrault et Martin—*Le bâton pastoral*, Figs. 128, 129.
[4] Illustrated in *Petit Portefeuille de "L'Art pour tous,"* Vol. xliv (1905), Pl. vii.
[5] Illustrated in J. E. Wessely—*Das Ornament und die Kunstindustrie in ihrer geschichtlichen Entwickelung auf dem Gebiete des Kunstdruckes*, Vol. i, Pl. 20.
[6] H. C. Moffatt—*Old Oxford Plate*, Pl. lxiii.
C. J. Jackson—*History of English Plate*, Vol. i, p. 137.

tained the high pitch of technical excellence, brilliant effect, elegant design and proportion which were such marked features of the staff of William of Wykeham. The bishop died in 1528, bequeathing his staff to the college ; it had probably been made for him about 1487 on his appointment to the see of Exeter. The shaft is elaborately worked with a diaper pattern of bands and quatrefoils ; the head, hexagonal in plan, has two tiers of canopied niches with buttresses and crocketings, beneath which are figures of saints. Above rises the crook, its ridge thickly crocketed ; the flat sides are covered with a rich running design of roses and pelicans on a dark blue enamelled ground. The volute encloses a buttressed and crocketed canopy, beneath which is a seated figure of St. Peter with key and book. An angel with outspread wings supports the volute, and beneath his feet springs a branch on which is a pelican " in her piety," the device of Bishop Foxe.

From the fourteenth to the sixteenth century, representations of crosiers in stained glass, wood and stone sculpture, and on monumental brasses, show a type of staff of simple form, the knop in the shape of an hexagonal turret, the crook crocketed, and the volute filled with boldly designed Gothic foliage. The east window of Gloucester Cathedral depicts several crosiers of this type ; others are frequently found in illuminated manuscripts of the mediæval period.[1] The British Museum includes among its collections the head of a staff of this type in carved oak found in 1852 in St. Stephen's Chapel, Westminster, with a body presumed to be that of William Lyndewode, Bishop of St. Davids, who died in 1446 (*Plate* 5) ;[2] a similar one was disinterred from the tomb of a bishop in Norwich Cathedral in 1899 ;[3] and two others, from the tombs of Scottish bishops, may be seen in the National Museum of Antiquities, Edinburgh. It seems clear that these wood crosiers were part of the ordinary tomb furniture of the bishop.

[1] See also a portrait of William Elphinstone, Bishop of Aberdeen from 1484 to 1514, belonging to Aberdeen University, illustrated in J. L. Caw—*Scottish Portraits*, Portfolio 1, M.V.

[2] Illustrated in *Archæologia*, Vol. 34, Pl. xxxi, p. 430.

[3] *Proceedings of the Society of Antiquaries*, 2nd Series, Vol. xvii, p. 353.

Mention may here be made of the cloth called the *sudarium* which during the Middle Ages was frequently suspended from the knop or crook of the crosier ; it appears on sculptured effigies of bishops at Westminster Abbey and at the cathedrals of Winchester, Salisbury, Rochester, York, and elsewhere. Its name suggests that it was intended to protect the metal staff from the perspiration of the hand ; it may also perhaps have been meant to protect the hand from the touch of the cold metal. At first it was used by bishops and abbots alike ; later it was discontinued by bishops and retained by abbots. In addition to these suggestions the statement has been made[1] that it was intended " as a decoration rather than for practical reasons." The natural inference is that, like many other ecclesiastical objects, the practical use for which it was primarily intended was gradually lost sight of, and it ultimately became merely an ornament ; in the volute of the crosier of St. Hubert in the Museum collection, referred to below (p. 20), the small figure of the saint holds a crosier from the head of which the sudarium floats freely as a banner.[2]

In passing, it may be of interest to remark that the popular theory that a bishop carried his staff with the crook turned outwards and an abbot with the crook turned inwards finds no support from the evidence of the monuments and other illustrations of the period ; the position of the staff is no indication of the status of its possessor. It is interesting also to note that, in England at least, the crosier had become at the end of the fifteenth century more an episcopal ornament than an ensign of local jurisdiction, and was carried by bishops when outside their own dioceses.

Before the end of the fifteenth century the crook of the crosier had begun to assume the form which subsequently became so common ; the part above the head of the staff was no longer a

[1] The Rev. J. Braun, S.J.—*Encyclopædia Britannica*, under *Pastoral Staff*.
[2] An example of a sudarium may be seen in the Department of Textiles, No. 8279–1863.

continuation of the line of the shaft, but was thrown outwards, the crook thus assuming the appearance of a large note of interrogation. Two plaster casts of monumental effigies of bishops in the Museum show early versions of this new type of staff: one is the bronze monument of Ernst, Duke of Saxony and Archbishop of Magdeburg, in Magdeburg Cathedral, made by Peter Vischer in 1497; the other is the marble monument of Rudolf von Scherenberg, Prince-bishop of Wurzburg, made by Tylman Riemenschneider between 1496 and 1498. On each effigy the pastoral staff is of the new form, the volute filled with boldly worked foliage. A crosier in the treasury of St. Stephen's Cathedral, Vienna, gives the same form. Martin Schöngauer, who died in 1486, designed a crosier the hexagonal shaft and head of which are in the prevalent Gothic style, the latter decorated with saints beneath canopies. The crook, however, is of the new form, and the volute encloses a beautiful group of the Virgin and Child beneath a rich canopy, attended by angels playing musical instruments.[1]

The evidence of contemporary paintings and sculpture leads us to conclude that the German goldsmiths produced the new form of crook during the fifteenth century. On the other hand, in the South of Europe the Italian and Spanish goldsmiths clung affectionately to the older form, the style allowing for the rich elaboration so dear to the heart of the Peninsular craftsman.[2] Thus it is not uncommon to find staves of the sixteenth century which preserve the straight back of the crook, although the termination of the volute is of the new form; the head of the staff is still of architectural style, with figures beneath canopied and crocketed arches, or with open Gothic tracery;[3] and occasionally an attempt is made to combine Renaissance ornament with Gothic details.

It was impossible, however, for the ecclesiastical goldsmith to withstand for long the swift-flowing tide of the Renaissance, and

[1] Illustrated in J. E. Wessely—*Das Ornament und die Kunstindustrie in ihrer geschichtlichen Entwickelung auf dem Gebiete des Kunstdruckes*, Vol. i, Pl. iv.

[2] See illustrations in *Petit Portefeuille de "L'Art pour tous,"* Vol. xliv (1905), Pl. vii.

[3] A crosier in the Pitti Palace, Florence, dated 1572, has a head of architectural form with saints beneath Gothic canopies, but the crook is of the later shape.

during the sixteenth century a pastoral staff new in outline and ornamentation firmly established itself. The head is frequently in the form of a temple with niches containing figures of saints ; above and below are strong mouldings enriched with acanthus ornament and masks ; the crockets of the crook disappear or are replaced by projecting acanthus leaves ; sometimes the volute is composed entirely of foliage (No. 11).[1]

An important design for a crosier in the Renaissance style but with marked Gothic feeling may be seen in the Department of Engraving, Illustration and Design (No. E. 739–1912). The head, supported on grotesque nude figures, is of cusped triangular plan in the form of an openwork temple with three canopied compartments, beneath which are symbolical figures ; the pinnacles are also surmounted by figures. Above rises the crook, richly crocketed, and in a line continuous with the shaft, the ornament suggests gems, enamel and crystal decoration. The volute encloses a niched figure of a bishop with a blank shield below ; these two features are clearly intended to be varied in accordance with the wishes of the person for whom the crosier might be intended. The ends of the volute show child angels in adoration. This wonderful design is assigned with good reason to Jacques Androuet Du Cerceau, who died in 1585.

The Museum collection includes a beautiful staff in gilt metal of this period, which enables us to realise clearly the form and decoration of the crosier in vogue in the sixteenth century (No. 10) (*Plate* 13). The shaft is embossed with flutings, zigzags and diapers ; the head is in the form of an hexagonal temple, with circular-headed niches within which are figures of saints ; the crook rises in a straight line continuous with the shaft and has a crocketing of acanthus leaves. The volute encloses a group of St. Hubert and the stag, with a crucifix between its horns, resting at his feet ; the saint carries in his right hand a crosier with the volute-filling referred to on p. 19 ; from it floats the sudarium. The subject of the volute and the saints on the head of the staff suggest that it

[1] See illustrations in *Petit Portefeuille de "L'Art pour tous,"* Vol. xliv (1905), Pl. vii.

belonged to the abbey of St. Hubert in southern Belgium. The details of the decoration show a wide departure from the staff of Gothic times: the writers of "Le Bâton Pastoral," while recognising the admirable design and workmanship of this staff, are unable to reconcile themselves to the Renaissance ornamentation, and consider it inappropriate for such an object: in their words "Nous sommes ici par trop loin de la gravité des vieux siècles."

Entirely similar in form and general design is a crosier exhibited by Mgr. N. B. P. Spit at the Bois-le-Duc exhibition of ecclesiastical art held in 1913,[1] the only marked difference being the saints round the head, and the subject within the volute—St. Lebuinus between two vases of flowers. It bears the inscription "D. Aegidius de Monte Dei gratia primus episcopus Daventriæ me fieri fecit, A° 1570."

After the sixteenth century the deterioration of the crosier is unmistakable; we miss the staid simplicity of the early form, the directness of the Limoges version, the rich and yet relevant decoration of the fifteenth century, the restrained ornament of the Renaissance. The seventeenth century crosier is merely an ornamental piece of work in which lack of restraint results in loss of dignity; the workmanship is of a bolder kind, though not without merit. But the crosier has lost that direct meaning and relation to its use which is so marked a characteristic of the earlier forms. The Museum collection includes an example with a silver head and crook, Spanish work of the latter part of the seventeenth century (No. 12, *Plate* 17).

Peculiar interest attaches to the silver crosier, also of Peninsular work, in the possession of York Minster. "The history of this staff, so far as it is known, is that it was the gift of Catherine of Braganza to her chaplain, James Smith, who, on the division of England by Pope Innocent XI, in 1688, into four districts or vicariates, was consecrated on May 13th of that year Bishop of Callipolis *in partibus* with charge of the northern district or

[1] *Catalogus der Nat. Tentoonstelling van oude kerkelijke Kunst te 'S-Hertogenbosch Juni-September*, 1913, No. 856, and illustration at end of Catalogue.

vicariate."[1] The head is fluted and gadrooned, and decorated with garlands in relief; above rises the crook with acanthus ornament, the volute terminating in a flat platform on which stands the Virgin holding the infant Christ in her arms. It bears a considerable resemblance to the staff in the Museum (No. 12), and in all probability represents the type of crosier in common use in Spain and Portugal at that time.

A further example dating from about the same period is preserved at Pembroke College, Cambridge; it formerly belonged to Matthew Wren, Bishop of Ely from 1638 to 1667, and probably dates from after the Restoration. The crook is of silver-gilt, rather vague in outline, decorated with foliage and beaded work; the design and the workmanship are alike poor.[2]

A still lower depth was reached in the eighteenth century, when the form of the crosier-head was almost lost in a mass of meaningless decoration of rococo scrollwork, cherubs' heads and the like. An ivory staff-head (No. 29) in the Museum collection of ivory carvings affords an illustration of the deterioration of the crosier.

Last of all, reference may be made to a crosier (No. 33, *Plate* 20) the head of which is of double-scrolled crook form; the whole staff is covered with tortoiseshell inlaid with mother-o'-pearl and brass, and set with silver studs. Where and for whom it was made is very difficult to determine. A staff of similar form and decoration preserved at the cathedral of Saragossa bears the name of Juan de Palafox y Mendoza, bishop of Osma 1654–9.[3]

[1] His entry into York caused a disturbance in the course of which the crosier was wrested from him and handed over to the Dean and Chapter. T. M. Fallow and R. C. Hope—*The York Church Plate*—in *Yorkshire Archæological and Topographical Journal*, 1883–4, Vol. viii, pp. 309, 310.
Illustrated in G. A. Poole and J. W. Hugall—*An Historical and Descriptive Guide to York Cathedral and its antiquities*, p. 190.

[2] Illustrated in E. Alfred Jones—*The old plate of the Cambridge Colleges*, Pl. xxvi.

[3] Illustrated in Barrault et Martin—*Le bâton pastoral*, fig. 154.

CATALOGUE

STAFF HEADS IN METAL

1. HEAD OF A PASTORAL STAFF. Copper gilt, hammered and chased, decorated with conventional vine foliage and fruit. Found at the head of a stone coffin, in excavations on the site of Hyde Abbey, Winchester, about 1788.

ENGLISH; early 13th century. H. (as restored) 12·35 in.

Purchased under the bequest of the late Francis Reubell Bryan. M.88–1920.

The socket and the knop, which is lenticular in shape, are plain; the crook is formed of an eight-sided stem curved in a scroll and garnished with leaves and bunches of grapes. The necking above the knop has been restored in wood.
For the discovery of this staff-head, see Milner's *History of Winchester*, 1798, ii, p. 227. The destruction of the remains of Hyde Abbey in 1788 is dealt with in *Archæologia*, vol. xiii, 1800, p. 310. See also *Liber Monasterii de Hyde*, ed. E. Edwards (Rolls Series), 1866, Introduction, pp. lxxv–lxxviii. Illustrated by an etching in Publications of the Antiquarian Etching Club, for the year 1852, plate 40.

(*Frontispiece.*)

2. HEAD OF A PASTORAL STAFF. Copper engraved and gilt, the volute enclosing a six-petalled rosette on each side.

FRENCH; 13th century. H. 8·9 in. 7236–1860.

The socket is engraved above and below with a band of leaves; a similar engraved band surrounds the flattened knop. The crook, which springs from a collar of leaves, is of square section and much smaller in diameter than the socket. The rosettes have each two layers of leaves with stamens between.

3. HEAD OF A PASTORAL STAFF. Gilt copper decorated with champlevé enamel, the volute enclosing a group of the Coronation of the Virgin.

FRENCH (Limoges); 13th century. H. 13·2 in.

From the Webb Collection. 288–1874.

The decoration on each side consists of a trellis-pattern in deep blue enamel, the outlines gilt. To the socket are attached three dragons with their heads downwards and their tails curled to support the knop: the back of each dragon is set with three turquoise

pastes. The knop, of flattened spherical form with central ridge, has three dragons in the upper part and three in the lower, all in gilt copper openwork, their eyes set with turquoise pastes. The crook, which rises from a collar of leaves, has a crocketed outer edge and terminates in a monster's head; from the lower part a leafy stem connects it with the staff. The group of the Coronation of the Virgin is in gilt metal.

(*Plate* 8.)

4. HEAD OF A PASTORAL STAFF. Copper decorated with champlevé enamel, the volute enclosing a figure of St. Michael transfixing the dragon.

FRENCH (Limoges); 13th century. H. 12·7 in.

From the Castellani Collection. 703–1884.

The decoration on each side consists of a scale-pattern. To the socket are attached three dragons with their heads downwards and their tails curled to support the knop. The knop, of flattened spherical form with central ridge, has four dragons in the upper part and four in the lower part, all in openwork. The crook, which springs from a collar of leaves, has a crocketed outer edge and terminates in a monster's head. The tail of the dragon transfixed by St. Michael passes through the curl of the volute and terminates in foliage fixed to the stem.

(*Plate* 9.)

5. HEAD OF A PASTORAL STAFF. Gilt copper decorated with champlevé enamel, the volute enclosing a figure of Christ in Majesty on one side, and a group of the Virgin and Child on the other.

FRENCH (Limoges); 13th century. H. 11·4 in. M.17–1913.

The decoration on each side consists of foliated scrollwork on a ground of deep blue enamel. The socket has blank spaces for applied figures of an Annunciation group (wanting); the knop, of flattened spherical form with central ridge, is decorated above and below with openwork foliage and rosettes. The crook, which springs from a collar of leaves, has a serrated outer edge and terminates in a gilt flower; a spray of foliage springs from the lower part to join the staff. The groups in the volute are attached to a vesica-shaped plaque in gilt metal engraved with foliage. The figure of our Lord is crowned; He holds a book in His left hand, while His right is raised in the act of benediction; the figure of the Virgin is also crowned. The garments of both are represented in green and blue enamel. Set with turquoise pastes and the eyes of the figures with black pastes.

The same subject occurs on a crosier-head in the Cluny Museum, Paris: for illustration see Rupin, *L'œuvre de Limoges*, figs. 629, 630.

(*Plate* 10.)

6. PASTORAL STAFF. Gilt copper, the head decorated with champlevé enamel, the volute enclosing a group of the Annunciation.

FRENCH (Limoges); 13th century. H. 6 ft. 195–1869.

The shaft is of gilt copper, in four sections, with a spike at the foot: it is surmounted by a knop repoussé with plain bosses, above which rises the head. The socket is decorated with foliated scrollwork on a ground of deep blue enamel: to it are attached three dragons with their heads downwards and their tails curved above; the back of each is set with turquoise pastes. A band beneath the knop bears the inscription in two lines + VIRGATE / R RORISBA. The knop, of flattened spherical form with central ridge, has four dragons on the upper part and four in the lower, in relief in gilt copper on a ground of deep blue enamel. The crook, which springs from a collar of leaves, has a serrated outer edge, and is decorated with a trellis-pattern in blue enamel; it terminates in a monster's head, from the lower part of which springs a leafy stem (broken) to join the staff. The group of the Annunciation is in gilt metal; the dragon-head termination of the crook bites at the wing of the Archangel.

(*Plate* 11.)

7. HEAD OF A PASTORAL STAFF. Gilt copper, decorated with plaques of translucent enamel on silver, the volute enclosing a group of the Virgin and Child and a kneeling figure of a monk.

FRENCH; 14th century. H. 11·9 in.

From the Soltikoff Collection, No. 200. 7951–1862.

The socket and crook are richly decorated with an applied diaper of lozenge-shaped compartments, their intersection masked by rosettes; every alternate compartment is filled with a rosette or other device in translucent enamel on silver, the remaining compartments partly covered with a small enamelled device of a quatrefoil or trefoil. Beneath the knop is a collar with three applied finely worked leaves. The knop, of flattened hexagonal form, has six projecting quatrefoil bosses set with plaques of translucent enamel on engraved silver representing the Virgin and Child, the four Evangelists, and a tonsured figure with a book and crosier. The crook is four-sided in section and has a serrated cresting on the outer side and a beaded moulding on the inner; it terminates in a platform on which is a figure of the Virgin holding the Infant Christ; at her right is the kneeling figure with his hands clasped.

Illustrated in Barrault et Martin, *Le bâton pastoral*, Fig. 145.

(*Plate* 12.)

8. HEAD OF A PASTORAL STAFF. Gilt copper with engraved silver plaques richly decorated with translucent enamels and set with pastes; the volute encloses a figure of a bishop kneeling before the Virgin and Child. A band round the lower part, formerly enamelled, gives the following inscription in Lombardic letters in three lines:—

A·D·M·CCC·L·I·FCV̄S·Ē·BAC̄LS·ISTE·
DNO·EB'·D'·BRADIS·ABBE·NON·PSIDNE.::
DNO·NICOL·D̄·GVTEBG·THES·IBIDE·AVGAAIORPC'

(*i.e.—Anno Domini MCCCLI factus est baculus iste domino Eberhardo*

de Brandis abbate non praesidente domino Nicholao de Gutenberg thesaurario ibidem Augia Majore per conventum [or *capitulum*].)

From the Abbey of Reichenau (on an island in Lake Constance).

South German ; dated 1351. H. 20·5 in.

From the Soltikoff Collection, No. 199, and previously in the collection of M. Dugué. 7950–1862.

The shaft, of hexagonal section, is of copper-gilt with rich mouldings and set with two ranks of silver plaques decorated with translucent enamel (much wanting) in patterns of diapers, rosettes, circles and leaves ; the knop is also of hexagonal plan, and enriched with enamelled silver plaques each surmounted by a gabled canopy between pinnacled buttresses. The enamelled silver plaques have diapered backgrounds with rich blue enamelling ; the figures are the Virgin and Child, three crowned figures (one kneeling) bearing gifts (these four panels represent the visit of the Magi), St. Mary Magdalen, and a sainted bishop, Pirminius, the first abbot of the house. Above the knop rises the six-sided crook, the angles formed by rods of gilt copper ; each side is set with an enamelled silver plate, the prevailing colours being red and blue, and is further enriched with applied rosettes and with pastes ; on the front and back the ridge is crocketed with foliage. Within the volute is a platform on which is the seated group of the Virgin and Child with a mitred figure kneeling before them, evidently intended to represent the abbot Everard von Brandis ; it is supported below by a figure of an angel (the wings lost) standing on a bracket ; beneath his feet is a kneeling figure on a bracket attached to the stem of the staff, evidently the treasurer Nicholas von Guttenberg.
See *Burlington Magazine*, vol. xxxii, pp. 65–73.

(*Plate* 13.)

9. HEAD OF A PASTORAL STAFF. The shaft and head of gilt metal, the volute of painted and gilt ivory, enclosing groups of the Crucifixion and the Virgin and Child attended by angels.

French ; 14th century. H. 17·1 in.

From the Soltikoff Collection, No. 202. 7952–1862.

The shaft is decorated with a rich floral diaper on a matted ground ; it expands above into a kind of foliated capital which supports the head ; this is of hexagonal plan, each side having a niche with crocketed canopy and openwork above ; at the corners are buttresses surmounted by pinnacles ; the figures beneath the niches are St. Peter, St. Bartholomew, St. Thomas, St. Paul, St. Cecilia, and a saint with palm and book. The ivory volute has a bold gilt crocketing broken at intervals by leaves enclosing human masks ; the borders are hollowed and painted blue, and decorated with gilt rosettes. The groups are carved from one piece of ivory ; on one side is the Virgin carrying the Infant Christ and trampling on the dragons ; she is attended by two angels bearing candles. On the other side is the Crucifixion with figures of the Virgin Mary and St. John. Below, a kneeling angel supports the volute. The ivory carving is enriched with colours and gilding.

(*Plate* 12.)

10. PASTORAL STAFF. Gilt metal repoussé and chased, the volute enclosing a group of St. Hubert with the stag. Said to have been brought originally from the Abbey of St. Hubert in the Ardennes.

FLEMISH ; middle of 16th century. H. 6 ft. 8·3 in.

Formerly in the Magniac Collection, the Soltikoff Collection, No. 205, and previous to 1861 in the collection of M. Montfort. 665–1892.

The shaft, in five sections, is encased in metal embossed with "transitional Gothic" patterns of flutings, zigzags, diapers, etc. ; it is surmounted by a collar and a fluted band supporting a slight knop decorated with applied satyr-masks. Above this is the head, of hexagonal form, the sides in the form of round-headed niches enclosing figures of saints with their names engraved beneath—S·PEETRVS, S·GRATA, S·BEREGISVS, S·HOSTIA, S·PAVLVS, S·ARIAPILA ; terminal satyr-forms separate the figures. Masks and dolphins decorate the upper part of the head, above which is another collar of masks and gadroons. From this springs the crook, decorated on both sides with masses of fruit and crocketed with acanthus leaves ; the termination is in the form of a cut pomegranate ; another scroll curves back to meet the staff, the intervening space having also a cut pomegranate. To the lower part of the volute is attached a shell on each side, and on the front is a winged grotesque female figure bearing a shield engraved with a stag's head having a crucifix between the horns, the arms of the Abbey of St. Hubert. On a platform within the volute is a standing figure of St. Hubert holding a pastoral staff, to which is attached the sudarium ; at his feet crouches the stag with the crucifix between its horns.

Illustrated in A. Du Sommerard, *Les Arts au Moyen Age*, Album, 10e Série, Pl. xxvii ; also in Barrault et Martin, *Le bâton pastoral*, Fig. 149.

Du Sommerard states that it was originally brought from the Abbey of St. Hubert in the Ardennes. At least some of the saints represented on the head of the crosier were venerated in that district.

A staff exhibited at the Bois-le-Duc Exhibition in 1913, similar in form and general design, is referred to in the Introduction.

(*Plate* 13.)

11. HEAD OF A PASTORAL STAFF. Bronze cast, chased, and gilt. The knop is inscribed IOS. RICCIVS: S·R·E. PBR: CARLIS: POL^{S}. ARCHIEP^{S} PISARVM ·

ITALIAN ; second half of 16th century. H. 9 in.

From the Fitzhenry Collection.

Alfred Williams Hearn Gift. M.39–1923.

The crook, of bold scroll form, is decorated with acanthus foliage, and terminates in the head of a monster. The knop is moulded.

Giovanni Ricci, a native of Montepulciano, of which he was first bishop 1561–2, Archbishop of Pisa 1567, died 1574.

(*Plate* 17.)

12. PASTORAL STAFF. Ebonised wood and silver cast and chased.
SPANISH ; second half of 17th century. H. 6 ft. 0·2 in.
136–1889.

The shaft has a silver ferrule, and is broken by silver mouldings set at regular intervals ; the knop is of flattened spherical form decorated with acanthus and other leaves in bold relief ; the crook, of strongly marked outline, is decorated with acanthus foliage, and terminates in a group of four winged cherubs' heads ; a similar head adorns its outer side.

(*Plate* 17.)

13. SHAFT OF A TAU-STAFF. Wood inlaid with silver.
ARMENIAN ; 17th century. L. 4 ft. 11·5 in.
From the Dudley B. Myers Collection. M.38–1915.

Of octagonal section, in three parts screwed together, the joints masked by silver-gilt bands with leaf borders ; at each end is a similar band. The whole surface is covered with an inlay of silver in the form of leafy stems within ogee-bordered compartments. The deep ferrule is of jade in the form of a baluster.

14. PASTORAL STAFF. Ebony with silver mounts parcel-gilt.
ARMENIAN ; 18th century. H. 5 ft. 2·9 in. 343–1903.

The shaft is of octagonal section, divided by four oval knops, spirally fluted and chased with leaves. The intermediate spaces are filled with strips of silver running lengthwise, each chased with a vine pattern. The tau-head is formed of two dragon-like figures with retorted heads, their bodies joined at the centre ; each is chased with foliated ornament. The deep ferrule is of baluster form.

(*Plate* 20.)

15. HEAD AND MOUNTS OF A PASTORAL STAFF. Silver-gilt decorated with coloured enamel, the volute in the form of a serpent's neck and head.
ARMENIAN ; 18th century. H. (head) 6·25 in., (knops) 2·9 in.
246–1896.

The lower part of the crook is decorated with filigree scrollwork in silver-gilt ; the scales of the dragon's neck and head are filled with blue, green and red enamel set in beaded cloisons ; the jaws are wide open, showing rows of teeth and a long tongue. The three knops are of bulging form, and each is divided by beaded bands into four compartments, filled with symmetrical floral ornament, worked in the same manner as the scales.

(The head has been clumsily repaired, and is probably not in its original form.)

STAFF HEADS IN IVORY

16. HEAD OF A PASTORAL STAFF. Ivory carved with scenes from the Nativity.

ENGLISH; 11th century. H. 4·75 in. 218–1865.

On the lower part is the appearance of the angel to the Shepherds, and two scenes from the Nativity; on the top are three reclining figures; the Entombment is on the outer curve. The volute terminates in a Nativity scene in which an angel supports the Child while the Virgin rests near by; animals and a hanging lamp complete the scene.

See *Burlington Magazine*, April, 1923.

(*Plate* 6.)

17. HEAD OF A TAU-STAFF. Walrus ivory carved in openwork.

Perhaps ENGLISH; early 12th century. L. 6·4 in.

Formerly in Liège Cathedral.

From the Webb Collection. 371–1871.

The centre of one side is formed by a circular medallion of the Virgin and Child, and of the other by a medallion of Christ in the act of benediction. The curved scrolls terminate in serpents' heads, three of which are seizing men, the fourth being overcome by St. Michael.

(*Plate* 7.)

18. HEAD OF A TAU-STAFF. Carved walrus ivory. Dug up in Water Lane in the City of London.

ENGLISH; 12th century. L. 5·4 in. A.1–1914.

On one side is the Agnus Dei within a circular medallion supported by two human figures; on the other a winged cherub within a circular medallion supported by two grotesque animals.

(*Plate* 6.)

19. HEAD OF A TAU-STAFF. Carved walrus ivory.

12th century. L. 5 in.

From the Soltikoff Collection, No. 208. 215–1865.

It is divided into lozenge and triangular shaped compartments, the former enclosing the signs of the zodiac in high relief, and the latter filled with animal forms. On the under part are two figures, one with a pastoral staff and the other with a tau-staff. (The ends are missing.)

Illustrated in Barrault et Martin, *Le bâton pastoral*, Figs. 41–44.

(*Plate* 7.)

20. HEAD OF A TAU-STAFF. Carved walrus ivory.

ENGLISH; first half of 12th century. L. 5·6 in. 372–1871.

Carved in high relief with interlacing scrollwork, among which are figures of men and griffins. A fragment of identical style was dug up at St. Albans.

(The mounting and the applied portions in the centre are missing.)

See *Burlington Magazine*, October, 1922.

(*Plate* 7.)

21. HEAD OF A PASTORAL STAFF. Carved ivory, the volute enclosing on one side a group of the Crucifixion between the Virgin Mary and St. John, and on the other the Virgin and Child with angels.

FRENCH; 14th century. H. 6·75 in. 214–1865.

It is cut from a solid piece of ivory and richly decorated in relief with a vine branch, leaves and grapes. The subjects within the volute are in openwork; the Virgin is standing and holding the Child, and the two attendant angels hold candlesticks; the Crucifixion group is of the usual type. The volute is supported by a flying angel in a long robe.

Illustrated in W. Maskell, *Ivories ancient and mediæval in the South Kensington Museum*, Pl. xlii, p. 203; also in L. Cust, *Ivory-workers of the Middle Ages*, p. 131, Fig. 37.

22. HEAD OF A PASTORAL STAFF. Carved ivory, the volute enclosing a group of the Virgin and Child with angels.

FRENCH; 14th century. H. 7·5 in. 297–1867.

The crook springs from the mouth of a monster and is carved in relief with vine leaves; three similar leaves project in full relief from the outside of the volute. The Virgin is standing and crowned; the attendant angels bear candles.

(*Plate* 14.)

23. HEAD OF A PASTORAL STAFF. Carved ivory, the volute enclosing on one side a group of the Crucifixion between the Virgin Mary and St. John, and on the other the Virgin and Child with angels.

FRENCH; 14th century. H. 6·25 in. 298–1867.

It is cut from a solid piece of ivory; the volute has a leafy crocketing and is supported from below by a half-length figure of an angel. The subjects within the volute are in openwork; the Virgin is standing and crowned; the attendant angels bear candles; the Crucifixion group is of the usual type.

(*Plate* 14.)

24. HEAD OF A PASTORAL STAFF. Carved ivory, the volute enclosing on one side a group of the Crucifixion with the Virgin Mary and St. John, and on the other the Virgin and Child with angels.

FRENCH ; 14th century. H. 5 in. 365–1871.

It is cut from a solid piece of ivory, and decorated with vine leaves in relief. The subjects within the volute are in openwork ; the Virgin enthroned holds the Child standing on her knee between two angels holding candlesticks ; the Crucifixion group is of the usual type.

25. HEAD AND PART OF THE SHAFT OF A PASTORAL STAFF. Ivory, the volute carved in openwork on one side with the Crucifixion and on the other with the Virgin and Child between St. John the Baptist and a bishop. On the stem are shields—lozengy or and gules (partly defaced).

FRENCH ; 14th century. H. 16·5 in.

Salting Bequest, No. 2056.

From the Heckscher Collection. A.558–1910.

The stem is carved in relief with tendrils bearing leaves and flowers and enclosing the shields ; the knop is formed of an oval openwork arcade on pinnacled columns. Above this rises the crook, of one solid piece of ivory, supported by two kneeling angels, before whom is a kneeling figure with a crosier. The volute is crocketed with foliage ; above are two angels playing musical instruments and two others holding the sun and moon.

(*Plate* 15.)

26. PASTORAL STAFF. The shaft of bone painted and gilt, the head of carved, painted and gilt ivory, the volute enclosing an Agnus Dei.

NORTH ITALIAN ; 14th century. H. 6 ft. 9 in. 604–1902.

From the Magniac and Gibson-Carmichael Collections.

The shaft is painted with griffins and conventional ornament in gold outlined in red and black. The knop is polyhedral, the main faces being carved in relief with the symbols of the Evangelists. The crook springs from the jaws of a dragon and is decorated with a crocketing of folded leaves and a fir cone. The volute terminates in the head of a serpent with gaping jaws, towards which the Agnus Dei turns its head (perhaps symbolising our Lord's contest with the evil one) ; above is the Dove, which probably rested its feet on the banner (now missing).

(*Plate* 16.)

27. HEAD OF A PASTORAL STAFF. Ivory and silver-gilt, the volute enclosing an ivory plaque carved on one side with the Virgin and Child, and on the other side with the Crucifixion.

ITALIAN (?) ; 14th century. H. 12 in.

Salting Bequest, No. 2057.

From the Heckscher Collection. A.548–1910.

The socket is of silver-gilt relieved by mouldings; the knop is of flattened spherical form decorated with grotesque birds and other devices in dotted circles. The crook is of metal with leafy crocketings, and encloses on each side a narrow plaque of ivory; the plaque within the volute is carved in relief, painted and gilt.

(*Plate* 16.)

28. PASTORAL STAFF. Ivory, partly painted and gilt, the volute enclosing a group of the Adoration of the Magi. With it is a case of leather (*cuir bouilli*) bearing the arms of a bishop of the Aldobrandini family.

Said to have come from Volterra.

ITALIAN; 14th century. H. 6 ft. 2 in.

Salting Bequest, No. 1164.

From the Spitzer Collection. A.547–1910.

The shaft is in sections, formerly painted and gilt with dragons and leafy stems (now much obliterated). The knop is four-sided, each face being decorated in relief with a seated figure of an Evangelist beneath a trefoil arch writing his gospel; the figures are painted and gilt on a background of dark blue. The crook springs from the mouth of a monster, and is decorated with leafy crocketings (several wanting), and surmounted by half-length figures of Christ in the attitude of benediction between David (?) and Solomon. On the flat sides of the volute is inscribed part of the collect for the feast of the Epiphany, on one side DEVS QVI HODIERNA DIE VNIGENITVM TVVM GENTIBVS STELLA DUCE; on the other side REVELASTI CONCEDE PROPICIVS VT QVI IAN TE EX FIDE COGNO[scimus].

The leather case is finely decorated with vertical panels of leaves and stems, the centre panel on each side containing the shield of arms above scrollwork and animals; the cover shows the shield surmounted by a mitre and crosier.

Illustrated in E. Molinier, *Les ivoires*, Pl. xix, p. 194.

A similar staff is illustrated in U. Gnoli, *L' arte Umbra alla Mostra di Perugia*, 1908, Fig. 242.

(*Plate* 15.)

29. PASTORAL STAFF. The crook of ivory carved with scrollwork, the staff of ebony.

GERMAN; about 1750. L. 6 ft. 4 in.

From the Bernal Collection, No. 1685. 2166–1855.

The shaft is decorated with ivory mouldings. The knop is of rococo scrollwork; the crook is of exaggerated form decorated with similar scrolls and cherubs; the termination of the volute supports a mitred cherub holding a shield on which is a flying dove with an olive branch, and inscription INSIGNVM.

Closely similar to a staff signed "J. T." in the Museum at Munich (see Otto Peltza, *Elfenbein*, 1920, p. 310).

30. HEAD OF A TAU-STAFF. Ivory inlaid with gold and set with gems.

ARMENIAN or COPTIC ; 17th century. L. 6 in. 944–1904.

The head, which springs from a polygonal silver knop, is formed by two dragons with retorted heads ; the whole of their bodies is incised and partly inlaid with gold and coloured composition ; their eyes are formed by rubies.

(Most of the gems which formerly enriched this object are now wanting.)

(*Plate* 19.)

31. TAU-STAFF. The head of ivory, the shaft of wood covered with plaques of mother-o'-pearl and tortoiseshell in a diaper pattern. Acquired at Corfu.

17th century. L. 5 ft. 4·25 in. 461–1877.

The shaft is of octagonal section, broken at intervals by bulbous ivory knops, and furnished with an ivory ferrule; the tortoiseshell and mother-o'-pearl plaques are fixed with silver studs. The head is in the form of two dragons with retorted heads, partly painted in red and black.

(*Plate* 19.)

32. HEAD OF A TAU-STAFF. Carved ivory in the form of two half-snakes, their bodies joining in the centre, their heads twisted round underneath. In the middle under a round arch on each side is the figure of a saint, an archbishop, and a figure in cloak and tunic. Set with uncut gems.

From the Webb Collection. L. 6·5 in. 262–1867.

The ornament of this tau presents very unusual features ; the serpent heads seem Eastern in character, while the vestments of the two figures are Western. A Spanish origin has been suggested, but it seems possible that the ivory is of comparatively recent workmanship.

Maskell, p. 105, and Lee, *Archæologia*, 51, pt. 2, p. 356. Both Maskell and Read (*Archæologia*, 58, pt. 2, p. 409) question the genuineness of this piece.

33. PASTORAL STAFF. Wood covered with tortoiseshell inlaid with mother-o'-pearl and silver.

Second half of 17th century. H. 6 ft. 4 in. 14–1899.

The shaft is inlaid with a spiral design of leaves, flowers and berries springing from a brass stem ; the knop and the flattened double crook are inlaid with similar floral ornament.

(*Plate* 20.)

REPRODUCTIONS IN ELECTROTYPE

34. PASTORAL STAFF. The original, of silver-gilt, with tau-shaped head, formerly the staff of the patriarch Philaret Nikivitch (1619–1633), was in the Treasury of the Patriarch, Moscow.

RUSSIAN. H. 3 ft. 9 in. 1884–211.

The staff hexagonal, the whole surface embossed with vertical bands of floral ornament; the three bosses are set with a band of rubies and turquoises alternately, and have a loose string of pearls above and below. The tau-head bears inscriptions, and each end is set with a large sapphire.

(*Plate* 18.)

35. PASTORAL STAFF. The original, of silver-gilt, with walrus-ivory head of tau-shape, was in the Treasury of the Patriarch, Moscow. RUSSIAN; the head 17th century; the staff modern.

H. 5 ft. 10 in. 1884–212.

The head is mounted in silver-gilt chased on each side with the instruments of the Passion; on the top is the inscription "Philaret, patriarch of Moscow and of all the Russias." The staff is fluted, with bosses at intervals.

(*Plate* 18.)

36. PASTORAL STAFF. The original, of silver-gilt, with tau-shaped head, was in the Kremlin, Moscow.

RUSSIAN; 17th century. H. 4 ft. 1 in. 1884–255.

The surface is embossed with foliage; the tau-head terminates in birds' heads, and is set with sapphires.

(*Plate* 18.)

REPRODUCTIONS IN PLASTER

37. HEAD OF A PASTORAL STAFF. The original, of ivory, consisting of a single curl of octagonal section terminating in an animal's head, is in the Christian Museum of the Vatican, Rome.

ITALIAN; 11th century. Diam. 4 in. 1858–173.

38. HEAD OF A PASTORAL STAFF. The original, of ivory, consisting of a single curl terminating in a unicorn's head, with foliage issuing from the mouth, is in the Christian Museum of the Vatican, Rome.

ITALIAN; 11th century. Diam. 4·25 in. 1858–157A.

39. HEAD OF A PASTORAL STAFF. The original, of ivory, terminates in a dragon's head with gaping jaws, the crook enclosing an Agnus Dei bearing a gemmed cross on its back.

ITALIAN ; 12th century. Diam. 4 in. 1868–2.

40. HEAD OF A PASTORAL STAFF. The original, of ivory, said to have been found in the ruins of the Cathedral of Aghadoe, Ireland, is now in the Historical Museum, Stockholm.

IRISH ; 10th–12th century. H. 6 in., W. 3·5 in. 1858–136.

The staff is decorated with an interlacing pattern ; the crook terminates in a large dragon's head with gaping jaws, in the mouth of which struggles a bearded figure ; the outer edge of the staff is battlemented.
Formerly in the Meyrick Collection.

41. HEAD OF A PASTORAL STAFF. The original, of ivory, is in the Royal Museum, Copenhagen. The crook consists of a double curl terminating in a dragon's head, from which issues a smaller dragon with intertwined body.

12th century. Diam. 5 in. 1873–262.

42. HEAD OF A PASTORAL STAFF. The original, of ivory, is in the Ashmolean Museum, Oxford.

ENGLISH (?) ; probably 13th century. Diam. 5·5 in. 1873–265.

The crook, consisting of a single curl, terminates in a dragon's head with gaping jaws, and encloses an Agnus Dei with a cross ; to the front is attached a small metal figure of a saint with a sword, and filigree ornament surrounds the outside.

43. HEAD OF A PASTORAL STAFF. The original, of ivory, is in the Royal Museum, Copenhagen.

ENGLISH ; 13th century. Diam. 4·5 in. 1873–263, 264.

The crook encloses a seated figure of a bishop holding his pastoral staff, and with his right hand raised in benediction ; the remainder of the space is occupied by foliage and bunches of grapes in pierced work.

44. HEAD OF A PASTORAL STAFF. The original, of ivory, encloses in the crook a group of the Coronation of the Virgin.

FRENCH ; 14th century. H. 10 in., diam. 4·5 in. 1873–266.

The staff is carved on one side with the Annunciation, and on the other with the Virgin and Child attended by angels, all beneath canopy work ; the crook is decorated with foliage.

45. HEAD OF A PASTORAL STAFF. The original, of ivory, carved on one side with a Crucifixion group, and on the other with the Virgin and Child attended by angels, is in the treasury of Hildesheim Cathedral.

FRENCH ; 14th century. H. 5 in., W. 4 in. 1873–267, 268.

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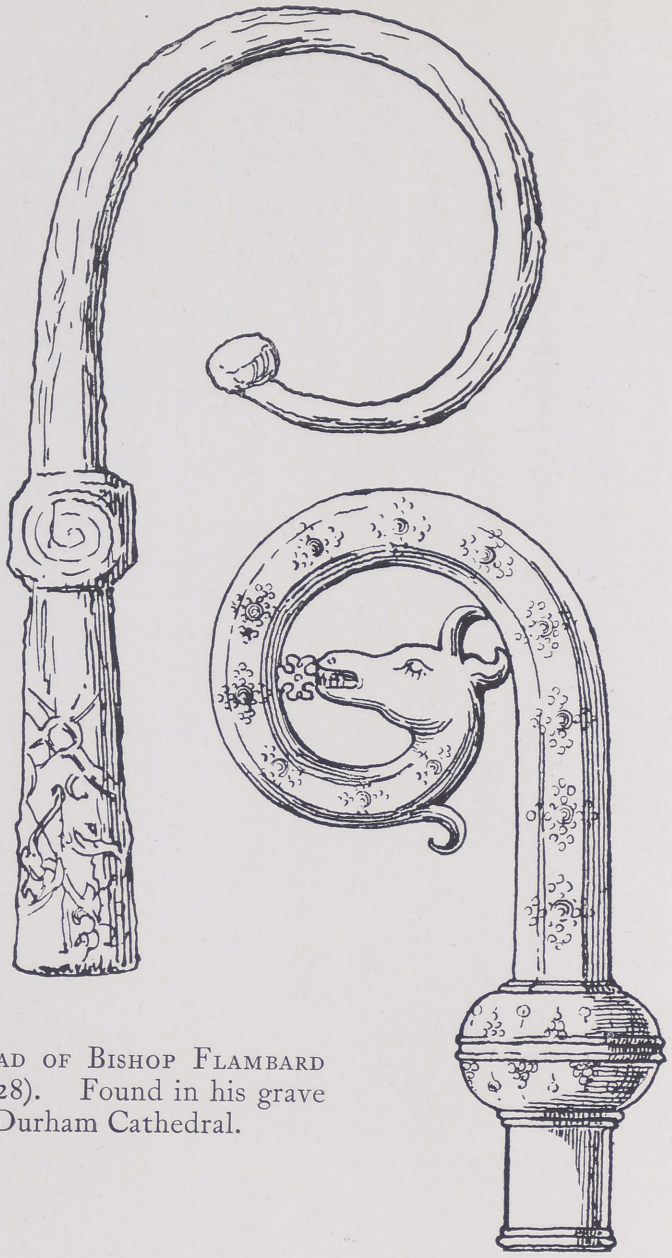
371–1871	17
372–1871	20
288–1874	3
461–1877	31
703–1884	4
136–1889	12
665–1892	10
246–1896	15
14–1899	33
604–1902	26
343–1903	14
944–1904	30
A547–1910	28
A548–1910	27
A558–1910	25
M17–1913	5
A1–1914	18
M38–1915	13
M88–1920	1
M39–1923	11
REPRODUCTIONS	
1858–136	40
1858–157A	38
1858–173	37
1868–2	39
1873–262	41
1873–263	43
1873–264	43
1873–265	42
1873–266	44
1873–267	45
1873–268	45
1884–211	34
1884–212	35
1884–255	36

STAFF-HEAD AT QUEDLINBURG.

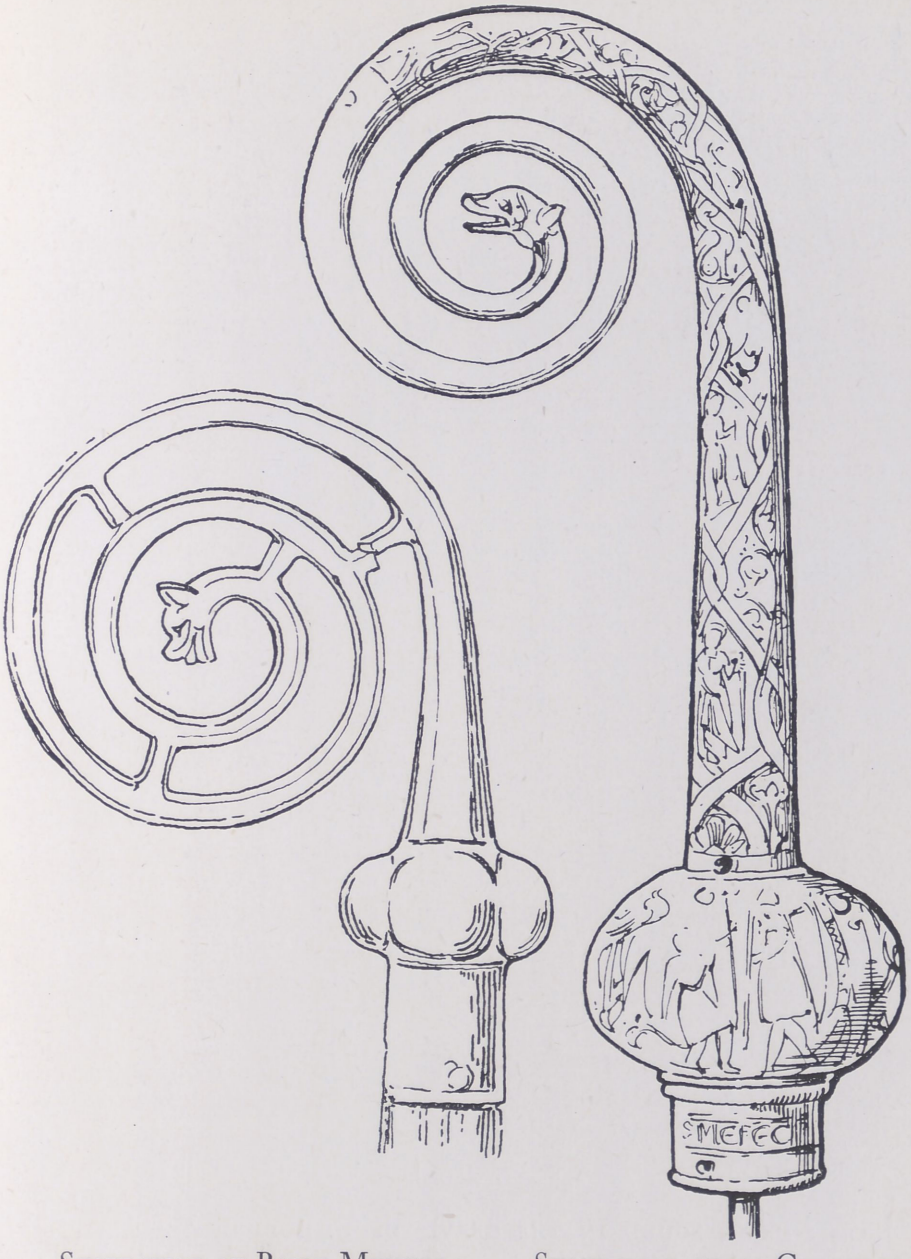
IRISH STAFF-HEAD.

PLATE 2



STAFF-HEAD OF BISHOP FLAMBARD (1099–1128). Found in his grave at Durham Cathedral.

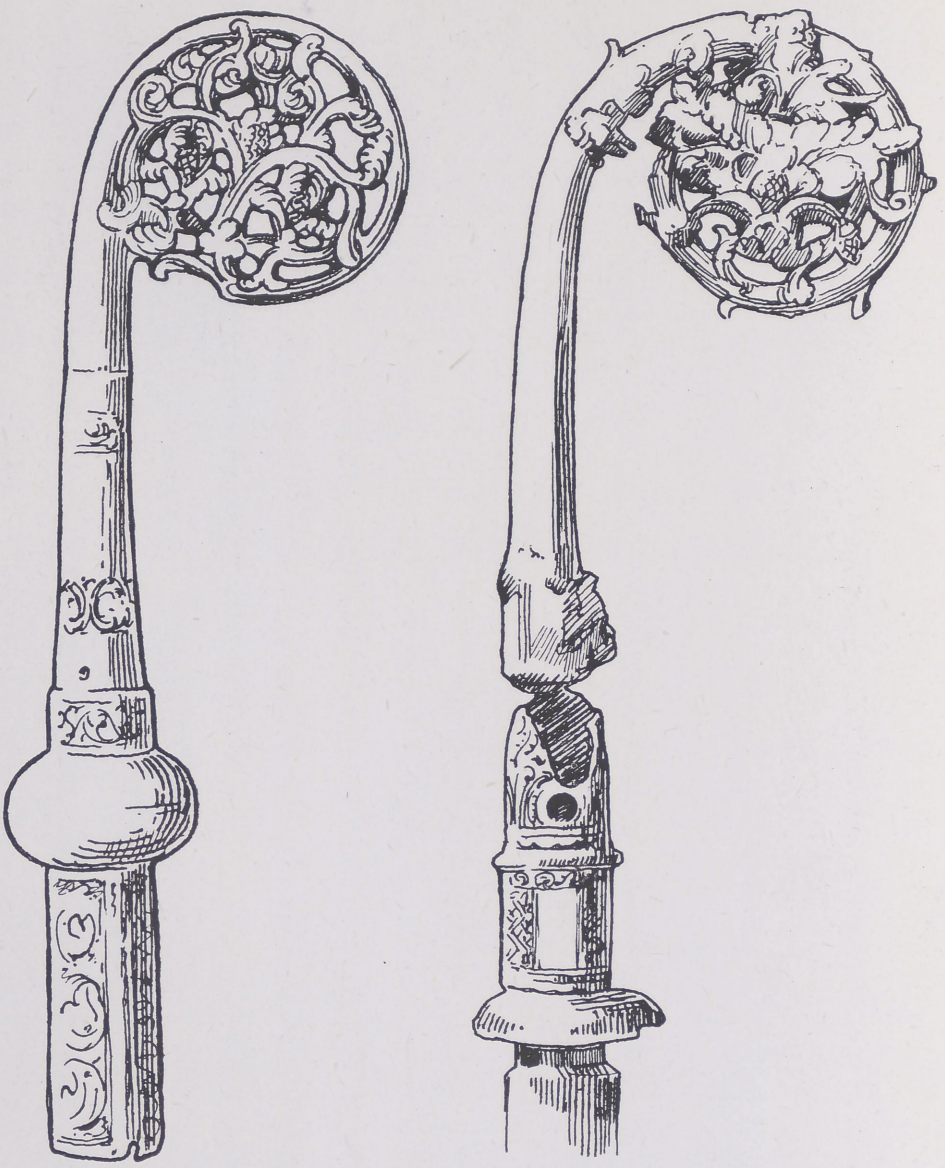
From *Le bâton pastoral.* (Barrault & Martin.)



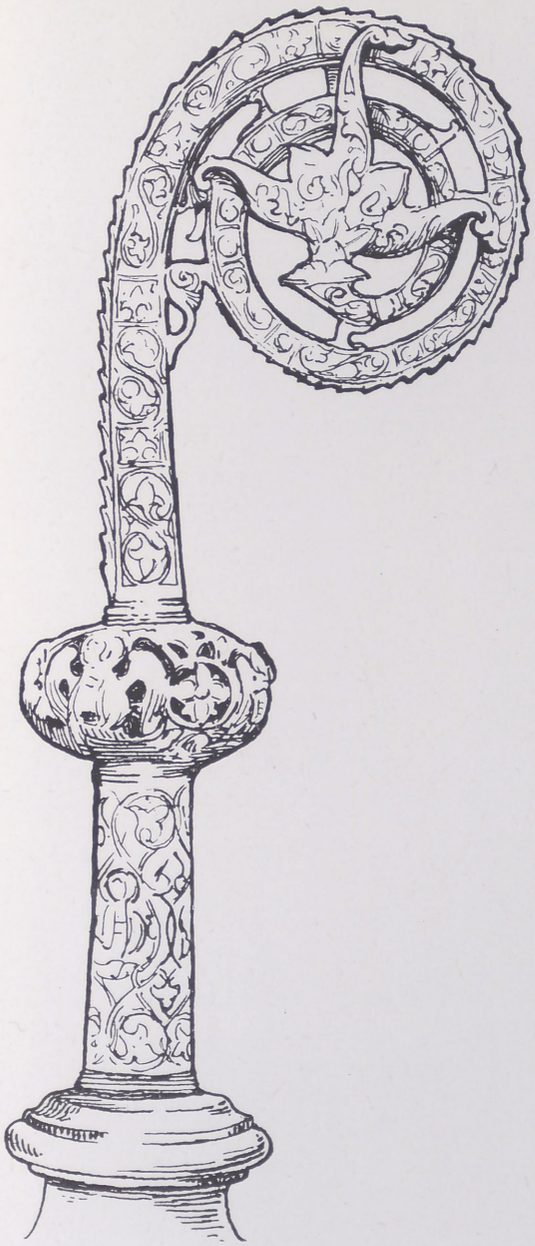
STAFF-HEAD AT BASLE MUSEUM ;
11th century.

STAFF-HEAD FROM CHARTRES ;
12th century.

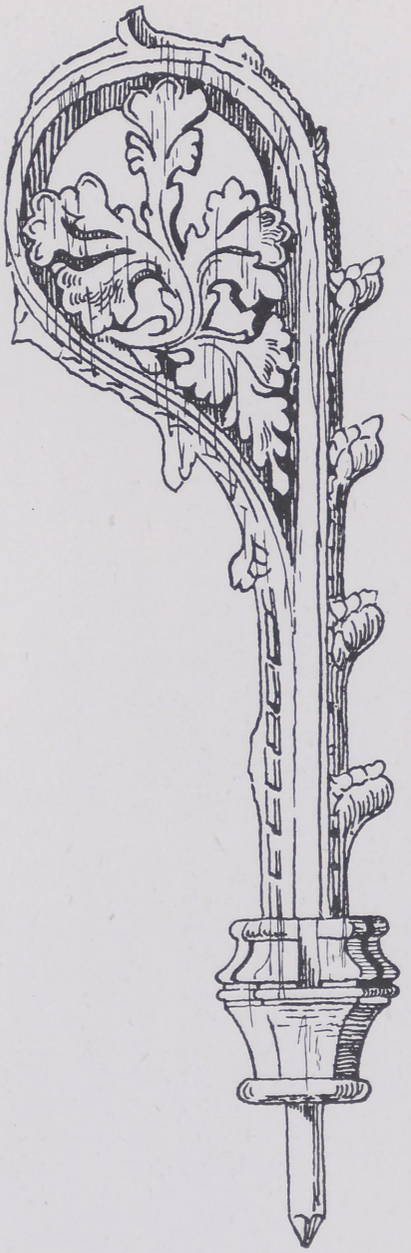
PLATE 4



STAFF-HEADS FOUND IN THE GRAVES OF BISHOPS OF ST. DAVIDS; 12th century.



French (Limoges);
13th century.

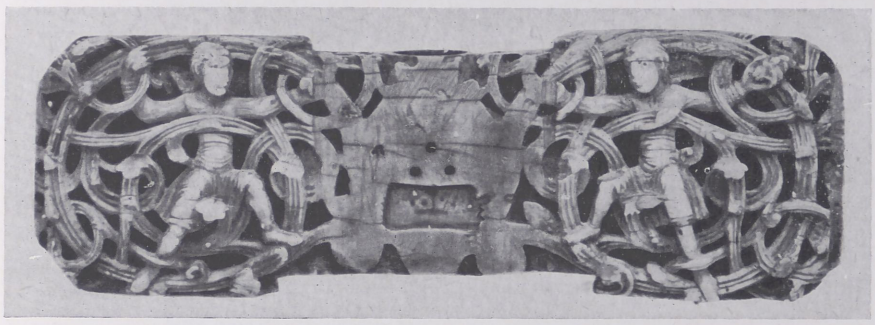


STAFF-HEAD OF BISHOP LYNDEWODE (d. 1446). Found in his grave at St. Stephen's Chapel, Westminster.

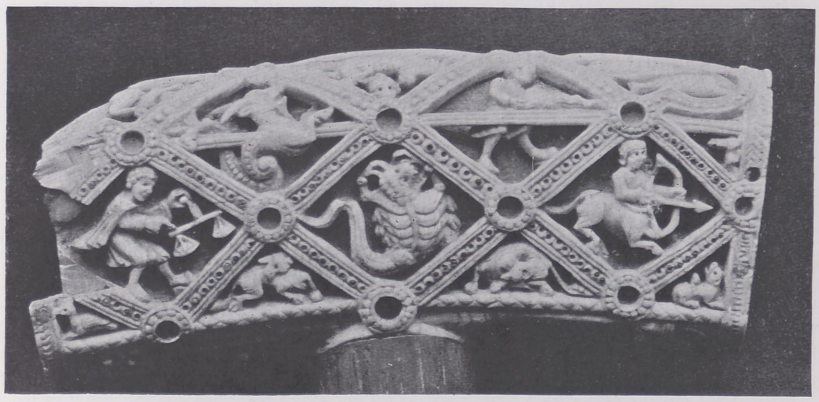
18. English ; 12th century.

16. English ; 11th century.

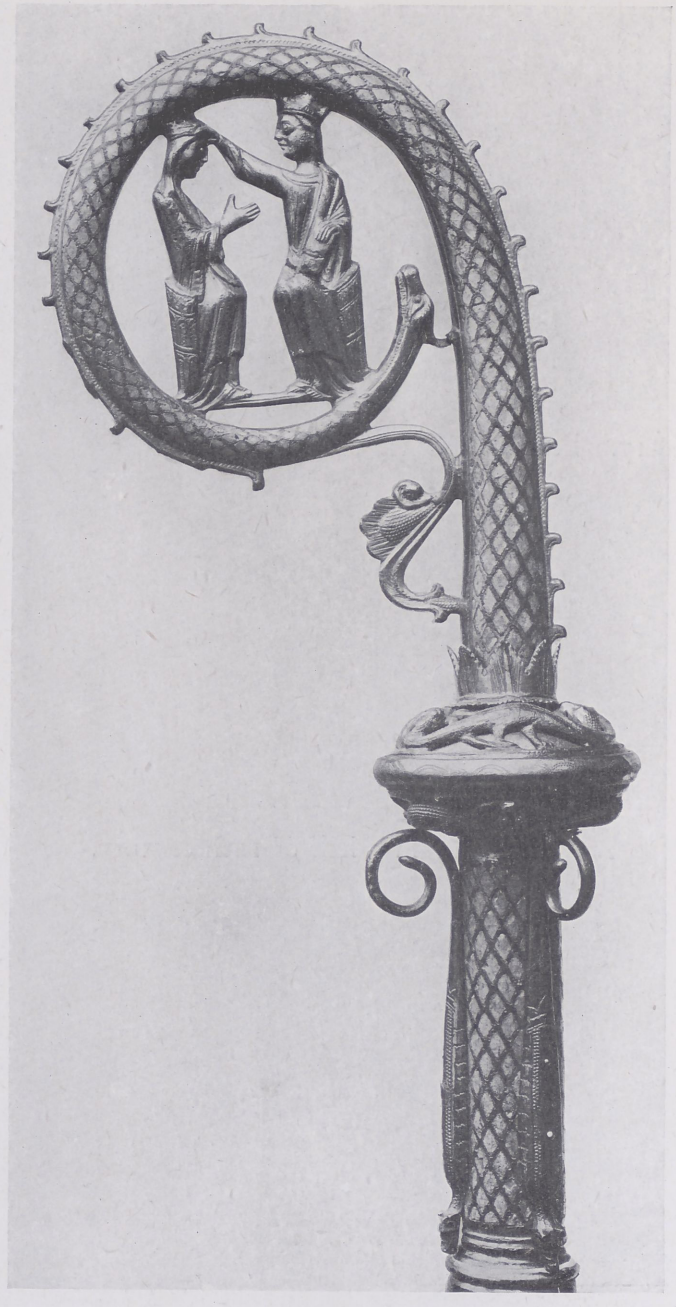
17. Perhaps English ; early 12th century.



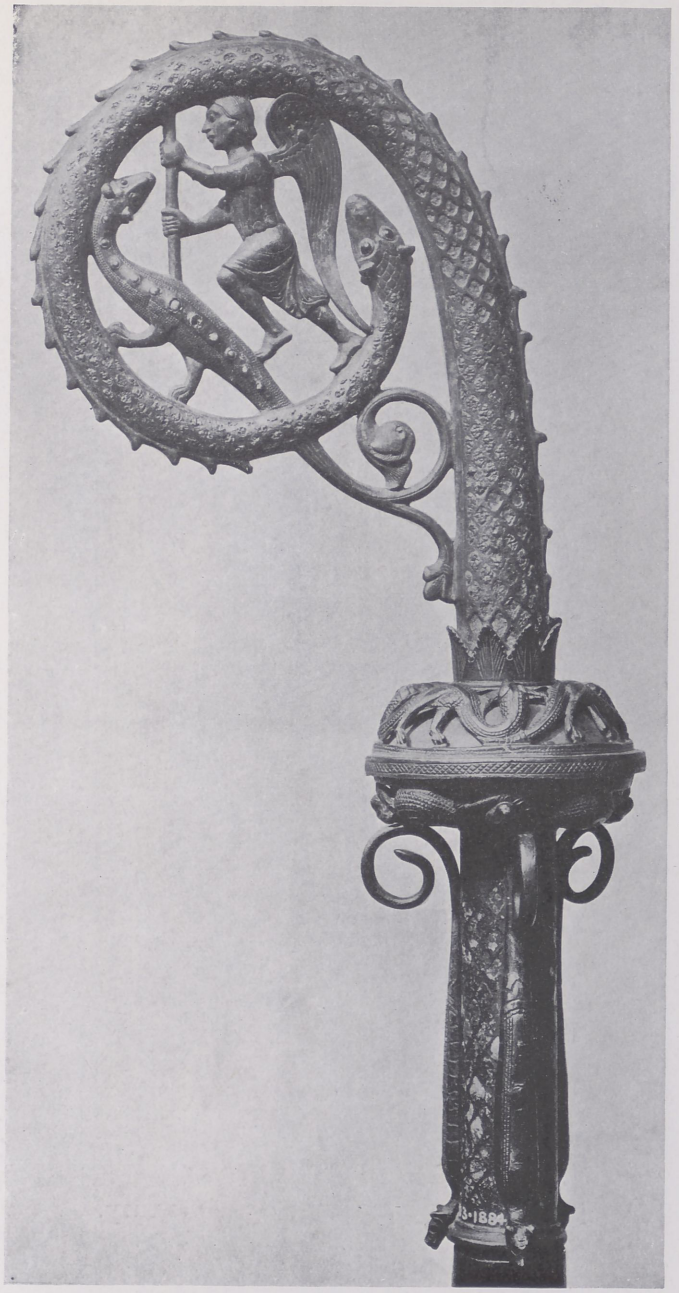
20. English ; first half of 12th century.



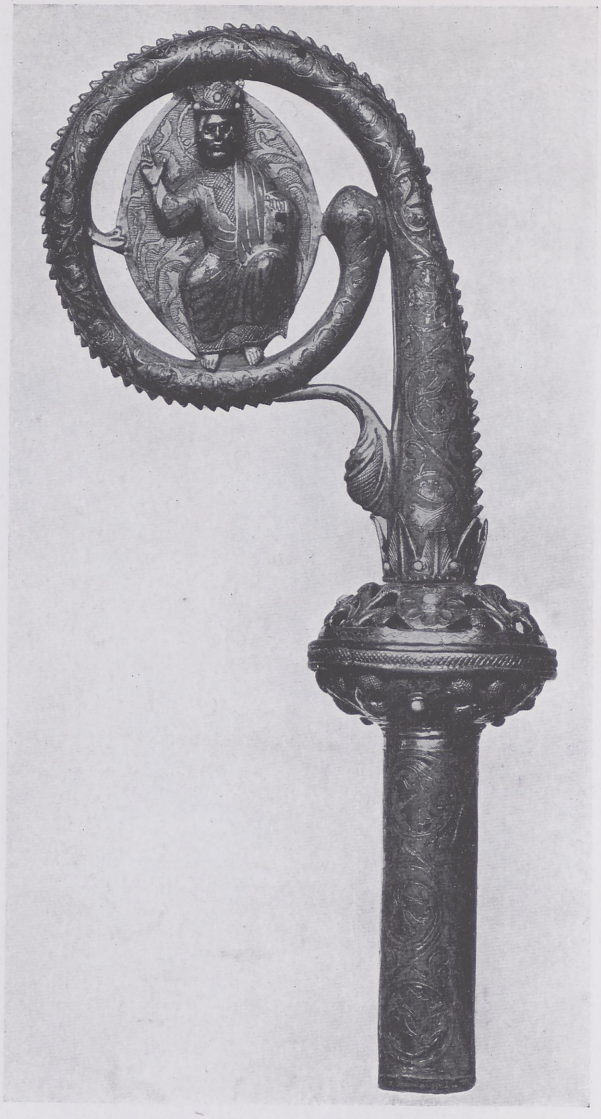
19. 12th century.



3. French (Limoges) ; 13th century.



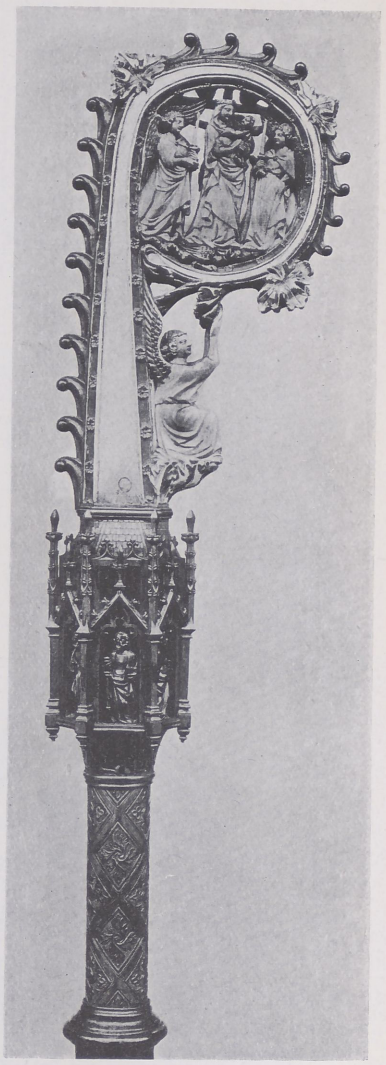
4. French (Limoges); 13th century



5. French (Limoges) ; 13th century.

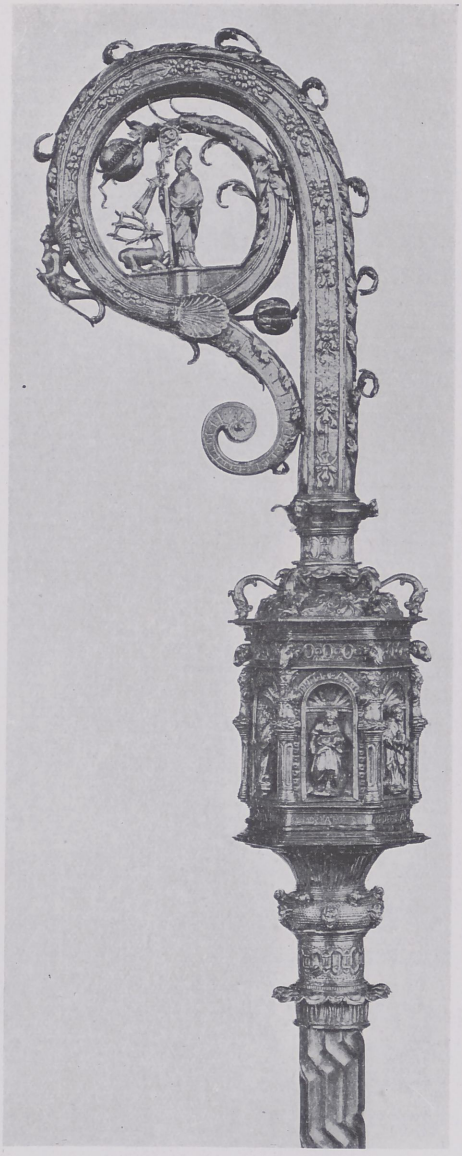
6. French (Limoges); 13th century.

7. French ; 14th century.

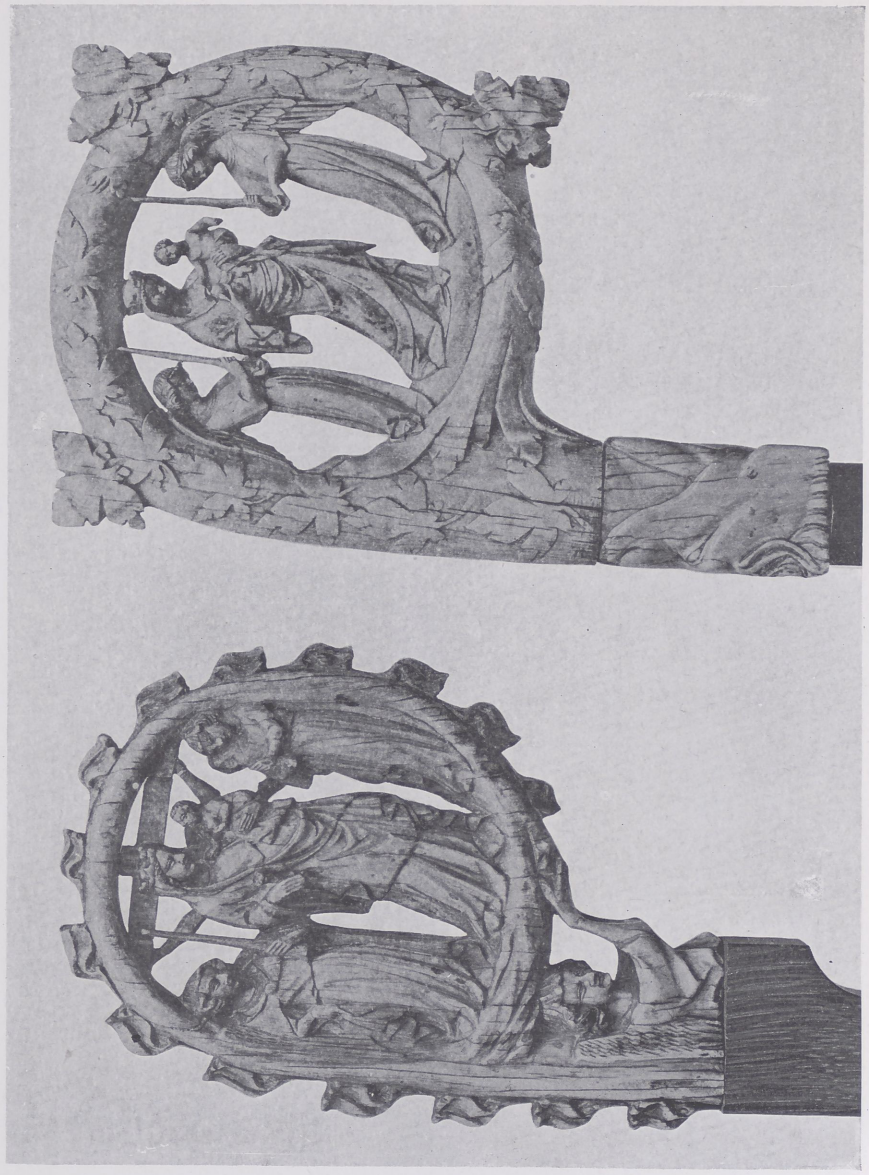


9. French ; 14th century.

8. South German ; dated 1351.

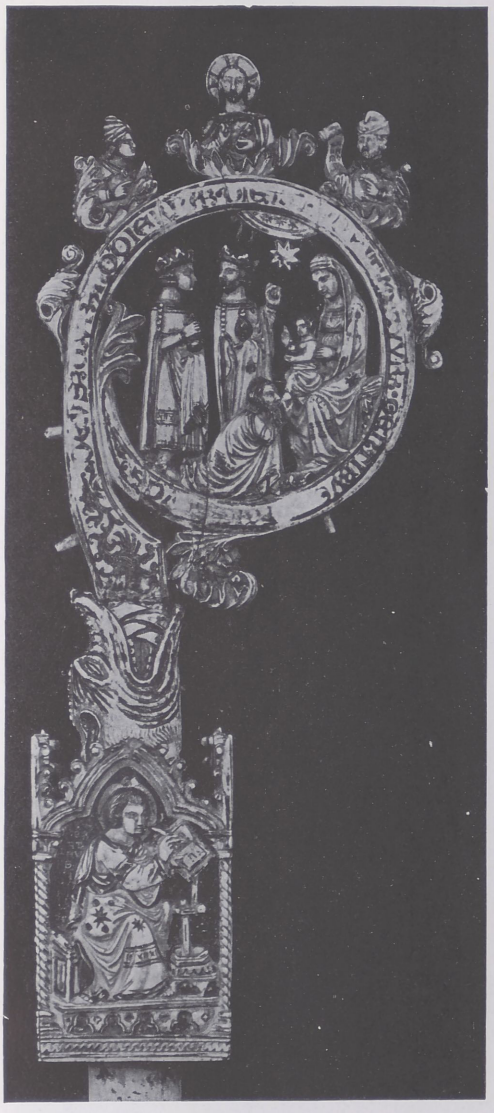


10. Flemish ; middle of 16th century.



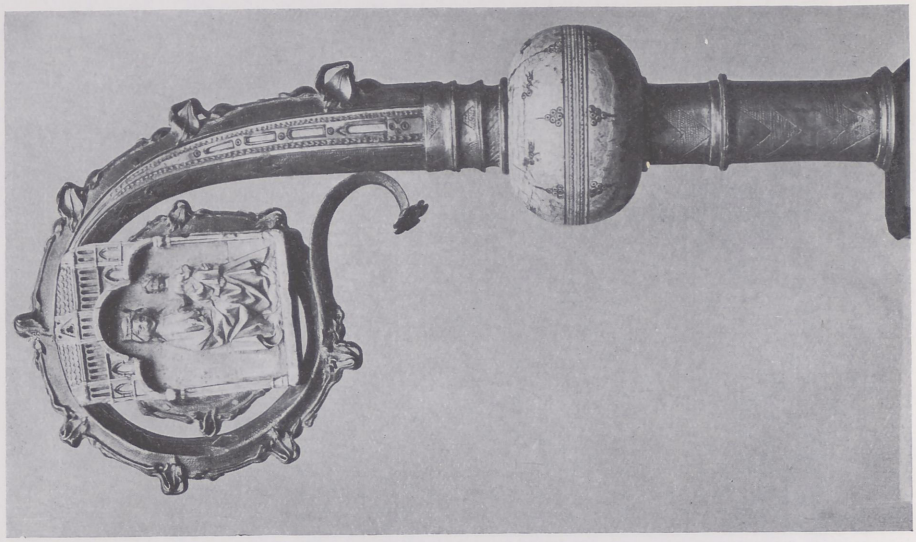
22. French ; 14th century.

23. French ; 14th century.

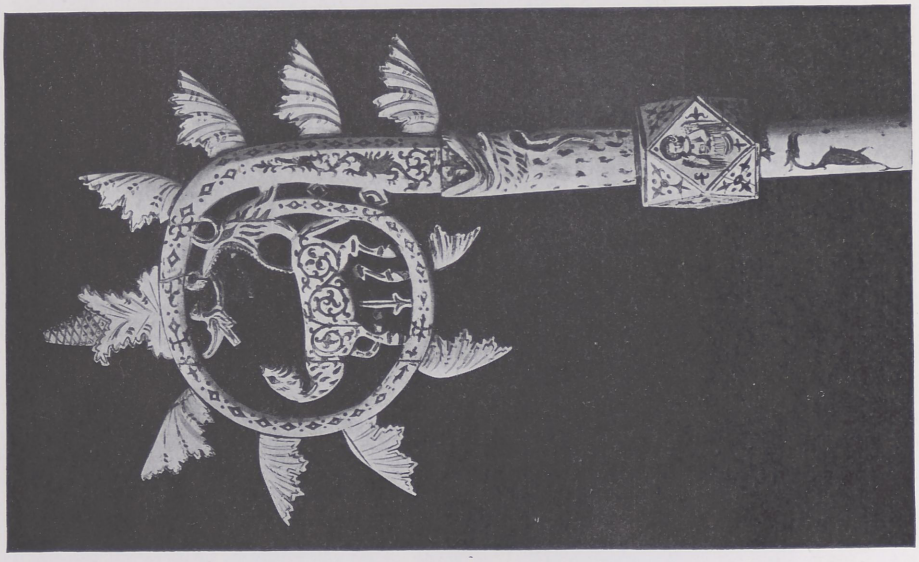


28. Italian ; 14th century.

25. French ; 14th century.



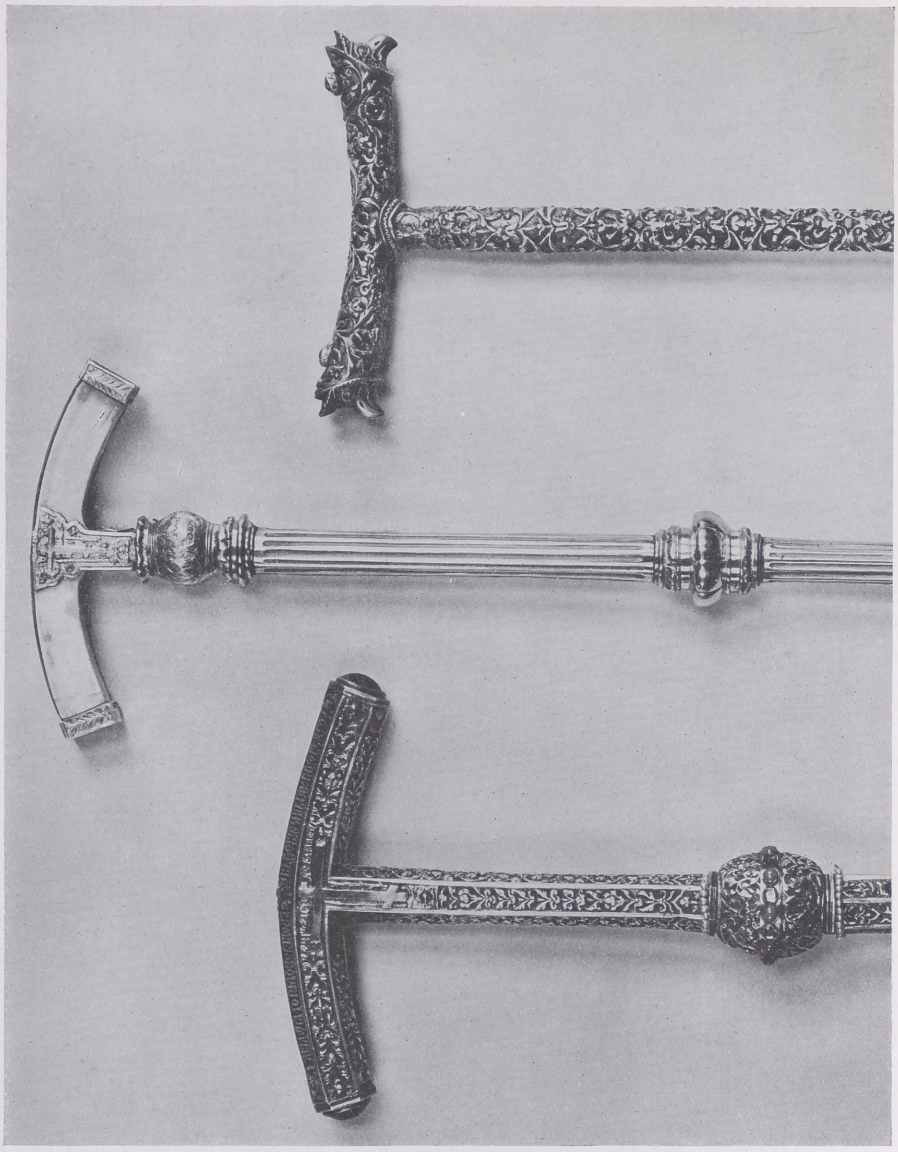
27. Italian (?); 14th century.



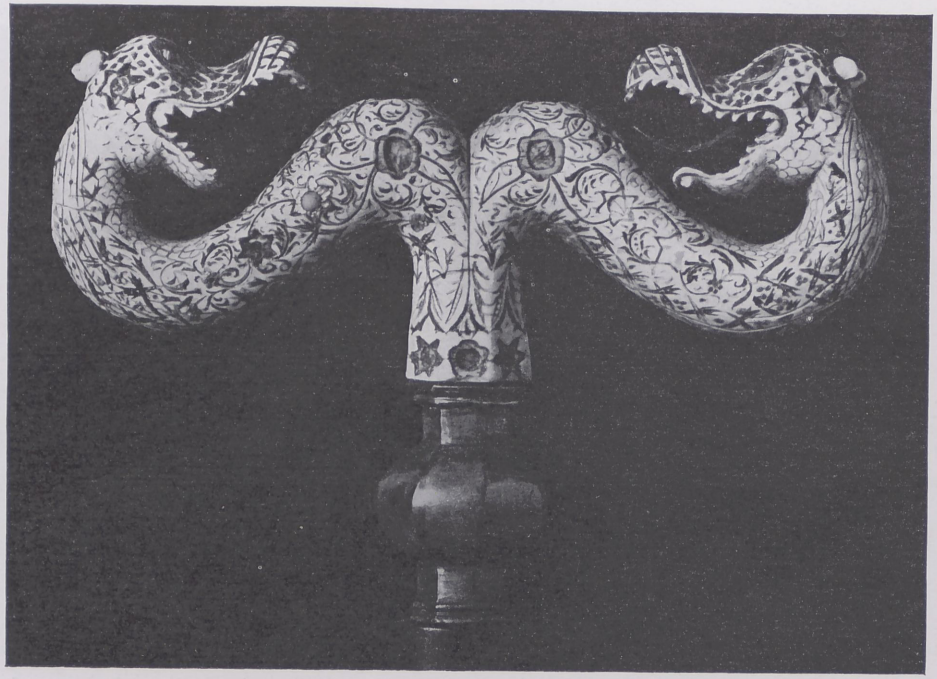
26. North Italian; 14th century.

11. Italian ; second half of 16th century.

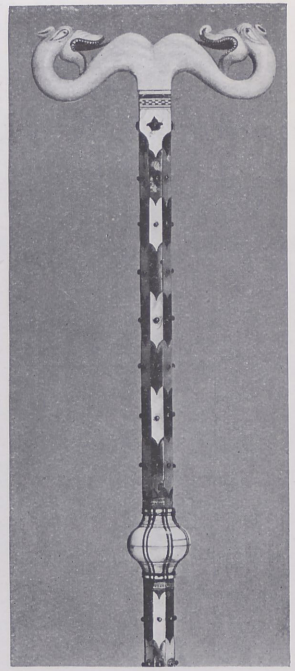
12. Spanish ; second half of 17th century.



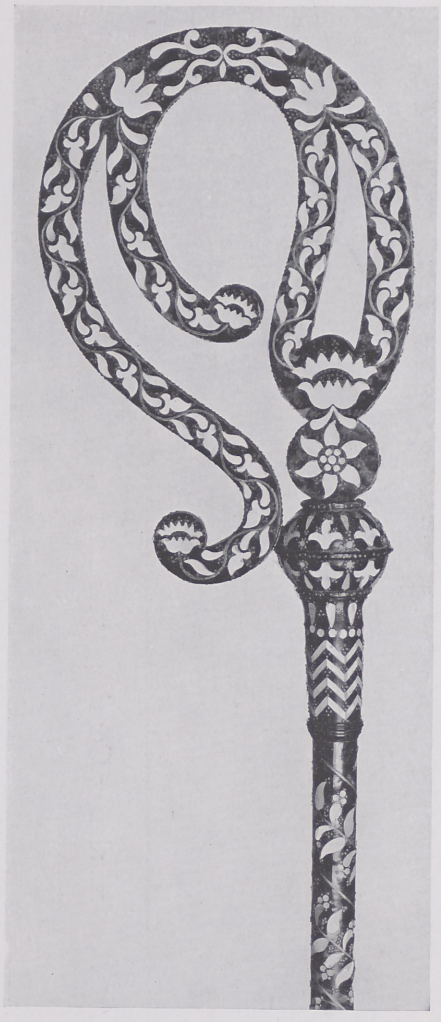
34–36. Russian ; 17th century.



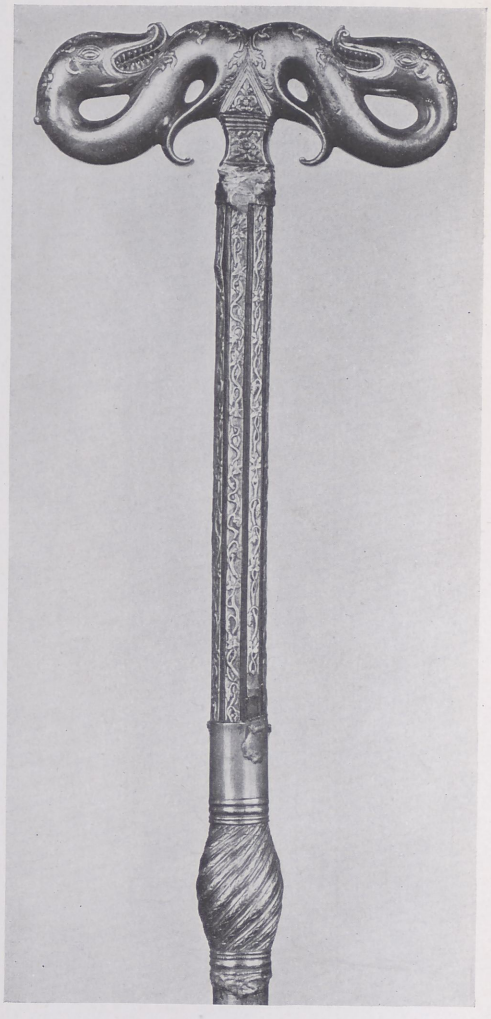
30. Armenian or Coptic ; 17th century.



31. Acquired at Corfu ; 17th century.



33. Second half of 17th century.



14. Armenian ; 18th century.

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